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DISCOVERY IN GREEK LANDS

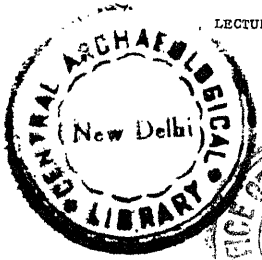
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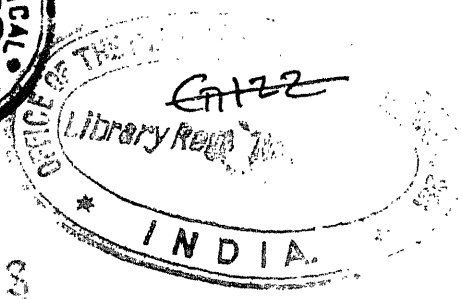
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BY

F. H. MARSHALL, M.A.

LECTURER AT BIRKBECK COLLEGE, LONDON





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PREFACE

THIS little book was originally written for the *Cambridge Manuals of Science and Literature*, and is confined to the limits of space allowed in that series. Its aim is to give the general reader some idea of the additions made by the excavations of the past fifty years to our knowledge of Ancient Greece. The specialist in Archæology will naturally look elsewhere for his information, but it is hoped that this slight sketch may be of interest to those who are not specialists in the subject, but would like to know something of the progress of discovery in Greece and Greek lands.

I have to express my thanks to my friend Mr. E. J. Forsdyke, of the British Museum, for kindly reading through the proofs and contributing several useful suggestions and criticisms, and also to the following for permission to reproduce illustrations: The Committee of the British School at Athens, The English Photographic Co., Athens,

Mr. G. Maraghiannis of Crete, Mr. Ernest Leroux of Paris, The German Archæological Institute, and the Director of the Department of Ancient Sculpture in the Berlin Museums.

F. H. MARSHALL.

London,
February, 1920.

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DISCOVERY IN GREEK LANDS

CHAPTER I

THE EARLIER PREHISTORIC PERIOD (BEFORE 1000 B.C.)

GREEK legend had much to say about the earliest history of Crete, the long island which lies off the southern coast of Greece. The outstanding figure is Minos, lord of Knossos, for whom the cunning artificer Dædalos made the labyrinth, rendered famous by the cruelties of the bestial Minotaur, the courage of Theseus, and the clue of the devoted Ariadne. On the other hand, the historians of Greece found something more substantial than legend in the fame of Minos. To Thucydides he is the first possessor of a navy, master of most of the Ægean islands, destroyer of the scourge of piracy. Aristotle held the same opinion of him. Herodotus attributed a maritime empire to this king, and added that he met his death in an expedition to Sicily.

It is upon Knossos that such wonderful light

painting reached a high pitch of proficiency at Knossos. A singularly beautiful example shows a boy gathering crocuses, another a stalwart cupbearer, a third a boy and a girl leaping over the back of a bull. This last illustrates what seems to have been a favourite form of Minoan sport, for it is often represented on objects found on Minoan sites. Outside the northern gate of the palace is an open rectangular paved space some thirty by forty feet, with tiers of steps on the east and south sides, apparently for the accommodation of spectators. Between the steps is a bastion, perhaps a royal box. It has been conjectured that boxing contests or ceremonial dances took place in this arena.

Minoan religion has a sidelight cast upon it by the discovery in the western part of the palace of a series of objects in faïence connected with cults. Two figures of a snake-goddess are especially interesting. One, about fourteen inches high, has snakes on her arms and round her hips ; another, about eight inches high to the neck, dressed in an elaborately flounced costume, is represented as holding snakes in her extended hands. See Fig. 2, where the head and left arm are restorations.

In the period of the earlier palace the Minoans had a system of picture writing. In the later

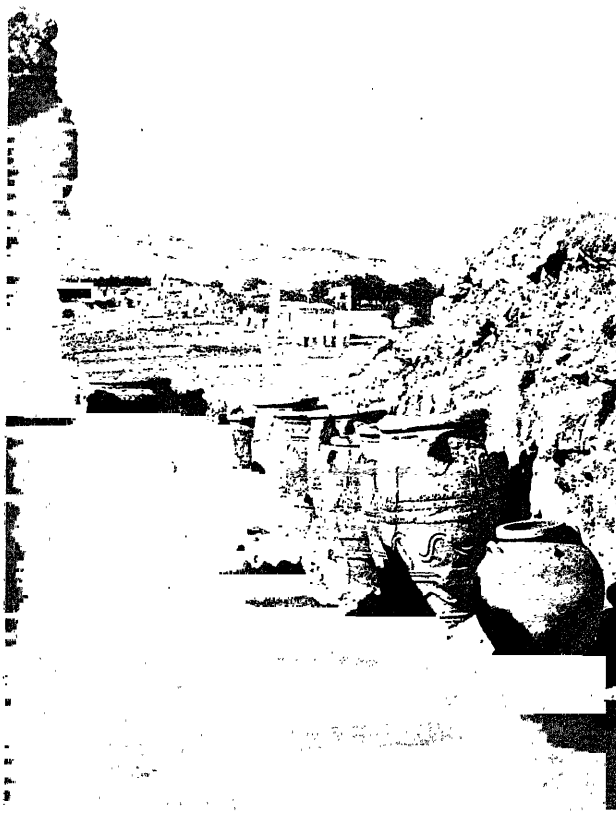


FIG. I.—STORE-ROOM AND PITHOI AT KNOSSOS

[*Page* 3



FIG. 2.—SNAKE-GODDESS FROM KNOSSOS

[*Page* 4

palace numerous clay tablets have been found, incised with a form of linear writing. In neither case has the script been interpreted, although in the later writing a numerical system has been noted by the discoverer.

Such is a very summary description of these Minoan palaces. For Minoan history, however, the pottery discovered is all-important. It is this which has enabled Sir A. Evans to divide the civilization revealed into three main periods, each of which is again subdivided into three. This division is here given in tabular form, together with the leading characteristics of the various classes of pottery.

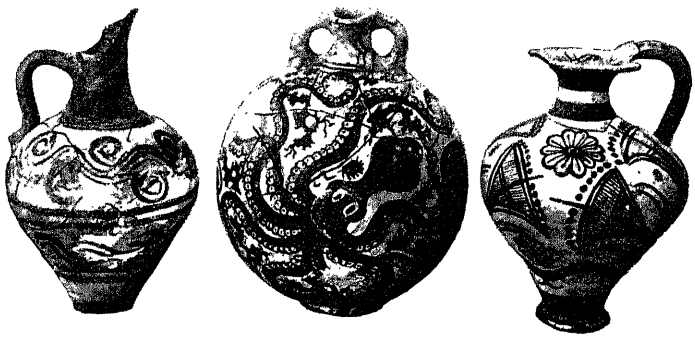
Approximate Date	Division	Type of Pottery
1. 2800–2600 B.C.	Early Minoan I.	Unpainted wares, rough or polished. A little dark ware with white-filled incisions.
2. 2600–2400 B.C.	Early Minoan II.	Hand-polished ware continued. Sometimes a lustrous red-black slip is substituted, occasionally covered with geometric ornament in cream-white pigment. The light-ground vases frequently have geometric decoration in dark pigment.
3. 2400–2200 B.C.	Early Minoan III.	
4. 2200–2100 B.C.	Middle Minoan I.	In this period there is an abrupt transition from simple geometric ware to elaborate monochrome and polychrome vases (Fig. 3).
5. 2100–1900 B.C.	Middle Minoan II.	
6. 1900–1700 B.C.	Middle Minoan III.	

Approximate Date	Division	Type of Pottery
7. 1700–1500	B.C. Late Minoan I.	In this period the monochrome style becomes general. Naturalistic motives predominate, which in later examples degenerate into conventionalism.
8. 1500 1450	B.C. Late Minoan II.	
9. 1450–1200	B.C. Late Minoan III.	

To illustrate the elaborate pottery of the Middle Minoan period, three cups of the brightly coloured ware known as Kamáres are here figured (Fig. 3). These particular examples are from Phæstos, but the ware takes its name from the Kamáres cave on the southern slopes of Mount Ida, where it was first discovered. This cave was further explored by members of the British School at Athens in the spring of 1913. Many fresh specimens of pottery were obtained, but they do not add materially to our previous knowledge. It is probable that the cave was used as a sanctuary, and that the remains are those of offerings. The Kamáres fabric is distinguished by its wonderful delicacy, while the effective character of the decoration, though not its brilliant colouring, may be judged from the illustration. A specimen of the fine pottery of the Late Minoan I. period, the period when the great palace at Knossos was at its height, shows the predominating plant and aquatic elements of this epoch. The three vases figured



(3)



(4)

FIG. 3.—KAMÁRES WARE FROM PHÆSTOS

FIG. 4.—LATE MINOAN I. WARE FROM PALÆKASTRO

[*Pages* 6, 7

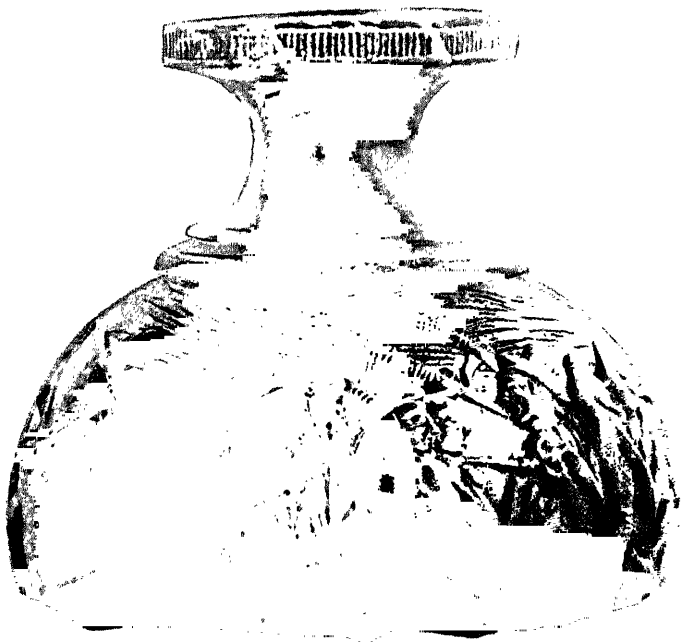


FIG. 5.—'HARVESTER' VASE FROM HAGIA TRIADA

[*Page* 8

were found at Palækastro in East Crete (Fig. 4).

A remarkably well-preserved Minoan town has been excavated by the Americans at GOURNIÁ, on the north-east coast of the island. Built on a ridge about a quarter of a mile from the sea, the town, mainly of the first Late Minoan period, consists of an acropolis, or citadel, with a palace upon it, and of a lower town which occupies the slope. The most remarkable feature is presented by the houses, which on an average have six to eight rooms. The main door is level with the street and opens upon a paved ante-chamber, from which several doors lead into the ground-floor rooms. There was an upper storey and (generally) a basement connected with a back-door on the hill slope.

Near the mid-southern coast of Crete lies the town of PHÆSTOS, some 300 feet above the plain. Here Italian excavators have found two large palaces, the earlier dating from about 2200 B.C. and lasting on to about 1700 B.C., the later, which is on the same site, falling between 1700 and 1500 B.C. Thus they roughly correspond in date to the Minoan palaces at Knossos already described. The later palace at Phæstos has a large central court, some 175 by 150 feet, approached by an imposing flight

of steps. The court is surrounded by columns alternately round and square, with royal apartments, baths and other chambers opening from it. As a whole, few objects of importance have been found in these palaces, but in 1908, on a level dating from about 1800 B.C., a remarkable terra-cotta disk some six inches in diameter was discovered. It is impressed with pictographic characters arranged in the form of a spiral. Various attempts at the decipherment of this unknown script have been made, but with little success. All that can be said with any confidence is that the writing is most likely of a syllabic character, *i. e.* each pictogram represents a syllable and not a letter, and that the origin is to be sought in Asia Minor rather than in Crete.

Between Phæstos and the sea a royal villa has been excavated at HAGIA TRIADA. This villa belonged to the lords of Phæstos, and attained the height of its prosperity between 1700 and 1500 B.C. It has yielded a remarkable series of objects of artistic interest. There are vases of carved steatite, originally overlaid with gold leaf. One shows a singularly spirited procession of men carrying long pronged implements; they march two abreast, headed by a priest in a curious cope. One of their number carries an Egyptian sistrum, or rattle. The procession is

fairly clearly of a religious character, but no satisfying explanation has hitherto been given. It is usually known as the Harvester Vase, and the interpretation thereby implied is at least as plausible as any other (see Fig. 5). Another vase, less fine in execution, shows a series of boxing scenes and bull-contests arranged in friezes. A third has a relief of warriors with huge shields of ox-hide and two figures of remarkable spirit, perhaps a chieftain addressing his subordinate officer. There are several good frescoes, including one representing a cat stalking a pheasant, clearly under Egyptian influence. A limestone sarcophagus, of a later date (about 1400 B.C.), is decorated with paintings depicting persons bearing offerings to what is probably the tomb of a dead man, a priestess pouring a libation, and the sacrifice of a bull. The short ends are occupied with chariots. All the scenes may have relation to the person buried in the sarcophagus.

Another Minoan town in Crete which deserves mention is PALÆKASTRO, in the eastern part of the island, excavated by members of the British School at Athens between 1902 and 1905. An early town from which some of the brightly coloured pottery called Kamáres (cf. Fig. 3) has been obtained, was destroyed about 2000 B.C.

The place, however, reached its greatest

prosperity in the period from about 1500–1450 B.C., and it is to this period that most of the pottery belongs (cf. Fig. 4). The most noteworthy vases are large funnels, or "fillers," with marine subjects painted on them, and some carved ivory plaques. At Petsofá, near Palækastro, a group of terra-cotta figurines, probably votive, has been found, representing animals, human limbs, and men and women, the last in some cases wearing hats of a remarkably modern type. The date of these terra-cottas is probably between 1900 and 1700 B.C. Zakro, about eight miles south of Palækastro, has yielded a large number of interesting Minoan clay sealings.

It has been already said (p. 2) that Minoan remains have come to light in places outside Crete. The island of Melos has furnished such a site in PHYLÁKOPI on the north-east coast. This place was excavated by members of the British School at Athens between 1896 and 1899, and again in 1910–11. There are marked traces of intercourse between Melos and Knossos, though it is clear that the site of Knossos was occupied at a far earlier date than that of Phylákopi. Three cities are distinguished on the latter site, but the second and the third show most connection with Crete. One feature of this Melian city is not shared by Knossos,

viz. the fortification walls. Knossos presumably relied upon its overwhelming naval superiority for its defence. In the second city at Phylákopi specimens of the fine Cretan ware called Kamáres are found, and this ware had its influence on the later pottery of the place. Another feature shared by the city and Knossos is the presence of "pillar" rooms. One of these is decorated with the remains of a fresco representing flying fish, the beauty of which can hardly be realized without the aid of colour. The second city of Phylákopi was destroyed suddenly, but to all appearance the same inhabitants reoccupied the place in the time of the third city, since the pottery shows a continuous development, still under Cretan influence. The ware is akin to that immediately preceding the "Palace" or Late Minoan I. and II. ware in Crete. The later pottery is decadent in style and is probably imported from the mainland of Greece, perhaps from the Argolid. This probability is further enhanced by the results of the supplementary excavations carried out in Melos in 1910–11.

What was the cause of this rapid decline in Melos? It has been suggested that it was due to the decay of the obsidian trade, which from the earliest times had been the mainstay of the island's prosperity. Obsidian is a glass-like

volcanic substance, capable of receiving a sharp cutting edge, and hence of extreme value for arrow-heads, knives, etc., before bronze was perfected for this purpose. Of this substance, as far as the Ægean world is concerned, Melos seems to have had a monopoly. From the earliest period (so the finds tend to show) obsidian was extensively imported from Melos into Crete. A fine obsidian vase of the Late Minoan I. period has been found at Tylissos in Crete. There can be little doubt that the falling off in this staple trade would account for a decline in Melian prosperity.

The excavations in Crete and Melos suggest in their results that the civilization of Crete and the Ægean islands proceeded on parallel lines in this early period, perhaps as the result of a league under Minoan thalassocracy. The downfall of Knossos, about 1450 B.C., was probably accompanied by a break-up of this league, and power was transferred to the mainland of Greece, where we shall now find the chief interest centred. In fact the "Minoan" civilization gives way to the "Mycenæan."

The centre of this civilization seems clearly to have been Mycenæ, famed in the Homeric poems as the home of Agamemnon, who led the great expedition against Troy, and famed, too,

for its wealth in gold. MYCENÆ is situated on hills which rise from the Argive plain, some nine miles from the sea. It consists of two distinct parts—a high town, or acropolis, and a lower town. The acropolis, which is the older part of the city, was first excavated by Dr. Schliemann in 1876. Its walls are almost entirely preserved in their lower parts, as is also the chief gate at the north-west corner, which has become famous as the Lion Gate from the two heraldic lionesses sculptured over its lintel. As one passes through this gate and enters the acropolis, there is on the right a double circle of stone slabs, enclosing six graves of rectangular form hewn in the rock. Over the tombs Dr. Schliemann found stones with carvings in the form of spiral ornaments and scenes of war and chase. In the tombs were the remains of nineteen bodies, which had apparently been partially burnt before burial. With the bodies was a most remarkable series of objects in precious metal, including seven gold portrait masks, two pairs of gold balances, an ox-head in silver, numerous diadems, buttons, sword-hilts, etc., stamped with rosettes and other devices. A number of disks are ornamented with cuttle-fish, butterflies, palm-leaves and so forth. As these disks are not pierced, it is supposed that they

were stuck upon the sarcophagi rather than sewn to the garments of the dead. Other figures in relief include a goddess with doves, a high altar with a dove on each side, and a flying gryphon. There are several gold vases and a fragment of a silver vase with a relief showing the siege of a city by nude warriors. Two bronze swords are inlaid with scenes in gold and silver, representing a lion-hunt and a fish-catching expedition respectively in a truly Egyptian spirit. Another bronze sword has a series of flying gryphons in relief. These shaft-graves (as they are generally called) are probably contemporary with the first two Late Minoan periods (about 1700–1450 B.C.). A selection of objects from these graves is given in Fig. 6 from electrotypes in the British Museum.

Beneath the acropolis to the west and south-west lies the lower city of Mycenæ. Here an area of some 1000 by 275 yards was enclosed within walls. The most important remains of this city are the "bee-hive" tombs, three of which have been found within the walls of the lower town, five outside. The best known of these, the so-called "Treasury of Atreus," is typical of this class of tomb. It is a domed chamber built into the side of a hill. The structure consists of superposed overlapping courses

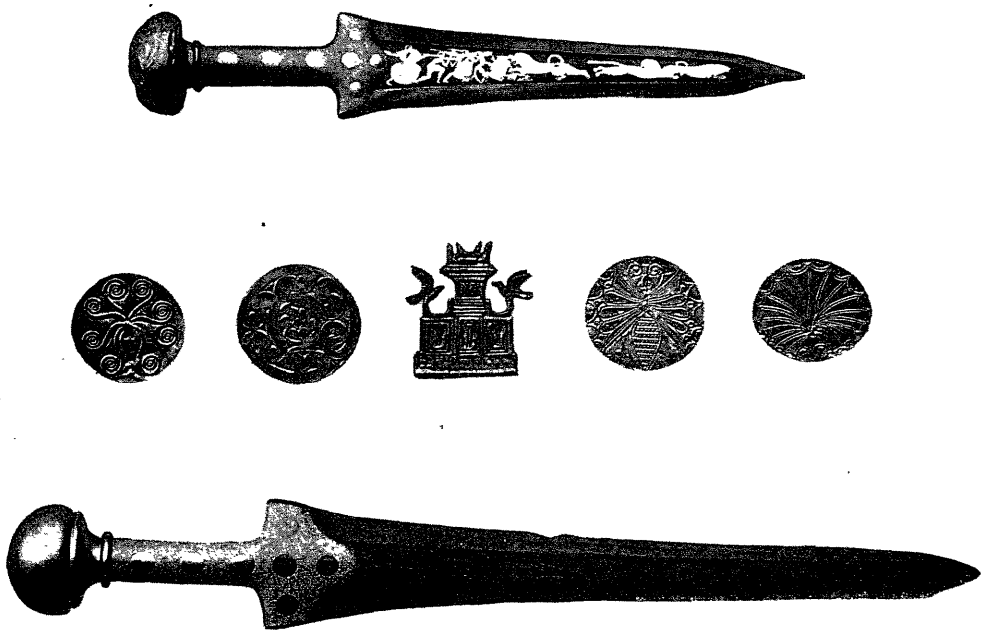


FIG. 6.—SWORDS AND GOLD PLAQUES FROM MYCENÆ



FIG. 7.—MYCENÆAN POTTERY FROM RHODES

[*Page 22*

of stones (the corbelled as opposed to the true arch), and is approached by a long passage (*dromos*). The doorway into the tomb was flanked by two half-columns of green basalt, tapering downwards and decorated with spirals and zigzags. Considerable remains of these columns are in the British Museum. The large domed chamber measures some fifty feet in height and diameter, and has a small rock-cut chamber by its side. In addition to these large bee-hive tombs a number of smaller tombs have been found on the slopes around Mycenæ. These are especially interesting as having been found in groups, a circumstance which would tend to show that Mycenæ originally consisted of a series of village settlements grouped round a fortified acropolis. Recently discovered cemeteries at Thebes point to a similar arrangement in the earliest settlements of that place. The objects found in the tombs of the lower town of Mycenæ are generally regarded as of a later date than those of the shaft-graves of the acropolis, and as ranging roughly from 1450 to 1100 B.C. Yet objects contemporary with the "Palace" period of Knossos, say 1700–1600 B.C., have been found in the lower town. Similar finds of vases in the "Palace" style of Knossos have been made at Pylos and in tombs at Thebes.

It must for the present remain an open question whether these were imported from Crete or not, but the significance of these finds in their bearing upon the origin of the Mycenæan civilization of the mainland is obvious.

Several other bee-hive tombs have been discovered in Greece. Perhaps the most remarkable was that excavated by Dr. Schliemann in 1886 at ORCHOMENOS in Bœotia. The domed chamber, built of green calcareous schist, was decorated with bronze rosettes placed in each stone from the fifth course upwards. The ceiling of the rectangular chamber opening off this domed room has sculptured slabs of green schist, worked in a pattern of lotus-palmettes and spirals, with a border of rosettes. The walls also have been decorated with marble slabs of the same pattern as those of the ceiling. A bee-hive tomb found at Vaphio, near Sparta, and excavated in 1889, is worthy of special mention on account of two splendid gold cups, embossed with reliefs of great vitality representing bull-hunting and bull-decoying, which were discovered in it. Their style makes it probable that they are of Cretan origin.

We pass, without mentioning other bee-hive tombs, to the neighbour of Mycenæ, TIRYNS, known in the Homeric poems as "walled"

Tiryns. Its remains lie on a flat-topped hillock some twelve miles south of Mycenæ, and about one mile from the sea. The acropolis, which measures about one hundred by three hundred yards, was surrounded with walls of extraordinary strength, and much of these remains to the present day. They are composed of very large rough-hewn ("Cyclopæan") stones. In average some twenty-six feet thick, they reach in places a depth of fifty-seven feet. Here corridors run through the walls, and a series of magazines opens off them. The citadel falls into an upper, middle, and lower quarter. The upper and middle parts were excavated by Dr. Schliemann and Dr. Dörpfeld in 1884, and revealed a very perfect ground-plan of a Mycenæan palace. The palace is separated into two divisions, usually assumed to be for men and women respectively. Approached through two massive gateways (Propylæa), the first portion to meet the eye of the visitor was the colonnaded courtyard leading into the men's apartments. These consist of a large hall, about thirty-eight by forty-two feet, with a central hearth placed between four pillars which supported a roof. Before the hall is an ante-chamber and portico, from the first of which a passage leads to the bathroom, which is arranged for the pouring of water over the

heads of the bathers. The "women's quarters," in the main a replica of the men's, are on a smaller scale and are approached by a very winding passage from the bathroom. The difference between the Mycenæan hall, with its central hearth between columns, and the Minoan, with its light-well, should be noticed. The former is adapted for a colder climate than the latter.

An important fresco, showing a man clinging to the horns of a bull which runs at full gallop, was found in the men's hall. This bull-sport reminds us of the scenes on frescoes found at Knossos (p. 4); clearly the sport was much in vogue in the Minoan-Mycenæan world in the second millennium B.C. Recently (in 1910) other important frescoes have been found on the west slope of the acropolis at Tiryns. These represent a hunt of a wild boar and a processional scene portrayed with great vividness. An earlier and a later group can be detected in these frescoes. The earlier, superior in their spirit and colouring, show Cretan influence. The later are inferior in spirit and colour, and rougher in style. A remarkable object from the vestibule of the men's hall is an alabaster frieze of palmettes, rosettes, and spirals, partly inlaid with blue glass paste, probably the Homeric *κύανος*.

Mycenæan tombs have also been found at

Argos, near Tiryns, but the finds are not of sufficient importance to call for a detailed description.

Before we leave the mainland of Greece, attention should be drawn to certain prehistoric sites in the north of the country, which have recently been investigated. At Dimini, Sesklo, and Zerelia, places in the neighbourhood of the Pagasean Gulf in Thessaly, as well as at Chæronea and Elatea in Bœotia, a remarkable variety of polychrome pottery has been discovered. This pottery is in no way connected with the polychrome wares of Crete of about 2000 B.C., but is of much later date, probably corresponding to the late Mycenæan period in South Greece (*circa* 1450–1200 B.C.). Hence it is clear that the civilization in North Greece in the prehistoric age must have had a development quite independent of that of the south.

We may now turn to the traces of Minoan or Mycenæan civilization which have been revealed by the spade in Asia Minor or the adjoining islands. The principal site is of course that of TROY, so closely associated with the name of Schliemann. Though the term Mycenæan can with strictness be applied only to one of the nine settlements discovered on the site, it will be well briefly to explain the results of the excavations as

a whole. Hissarlik, the site on which Schliemann began to dig in 1871, is a plateau which at the beginning of the excavations rose to a height of 162 feet. The sixth city from the bottom, the buildings of which were constructed of clay-brick, contained, it is now agreed, the remains of the Homeric Troy. The nine strata are briefly as follows: (1) A city on the virgin rock, of the late Ægean neolithic period, with remains of hand-made pottery. (2) A settlement, twice rebuilt, surrounded by massive fortification walls of "Cyclopæan" masonry. The civilization here revealed corresponds in the main to the "Early Minoan" of the third millennium B.C. It was in this stratum that a remarkable gold treasure was found, consisting of diadems and earrings, put together out of rings and small plaques of gold, and other ornaments discovered together in a silver jar; silver bars, gold vases, clay vases, and bronze weapons were also found. It should be added that there is considerable ground for doubting whether this treasure really belongs to the period of the second city. Indeed, an inspection of the objects inclines one to the belief that they fall within the Mycenæan period, or indeed even later. After the complete overthrow of the second city by fire, three small village settlements (3, 4, 5) followed, of slight importance. The

next (6) was first clearly distinguished in 1893, when remains of fortification walls resembling those at Mycenæ, and potsherds of Mycenæan type were found. There is no doubt that these remains belong to the Homeric Troy, the city of Priam, contemporary with the ruins of Mycenæ, the home of Agamemnon. Part of a large hall (*megaron*) is left in this stratum, but a large part of this level was destroyed by the builders of the Hellenistic Ilios. (7) A small unfortified settlement lasting till the time of Alexander's city. (8) The Hellenistic Ilios, which was destroyed by the Roman general Fimbria in the Mithridatic wars. Part of the fortifications, the remains of two Doric temples, and fragments of sculptured metopes, representing Helios and a battle of gods and giants, are preserved. (9) A Græco-Roman city of the early part of the present era, with the remains of a theatre, gateway, and other buildings.

The situation of Hissarlik, overlooking as it does the plain of the Simois and Scamander, with the island of Tenedos within sight, is quite in accordance with the descriptions in the Homeric poems.

The Mycenæan civilization revealed in the island of RHODES, off the south-west corner of Asia Minor, should be mentioned here, though the

excavations date from a time just previous to the period embraced in this book (1868). On the site of Ialysos there was found pottery of the "mainland" Mycenæan style, which from the scarabs found with it may be dated to about 1450–1400 B.C. Typical examples of this pottery, now in the British Museum, are here given (Fig. 7).

In CYPRUS the excavations carried on since the British occupation in 1878 have been very fruitful, particularly as regards the civilization of the island in the Mycenæan age. The excavations conducted from 1895-6 by the British Museum at Enkomi, near the ancient Salamis, are especially important. They yielded a large number of stamped gold diadems and mouth-coverings (with decoration of spirals, sphinxes and other Mycenæan motives), many vases with designs in some cases corresponding to those from Ialysos, but often debased, and some fine ivory carvings, particularly those on an ivory box showing hunting scenes in the Assyrian or Hittite style ; the box was meant to hold pieces for a game. The civilization here revealed seems a little later than that indicated at Ialysos. Mycenæan remains found in other parts of the island do not add much to our knowledge. In general it may be said that the Mycenæan art of Cyprus does not show any

marked difference from that of the mainland of Greece.

This very brief, and necessarily most incomplete, sketch of early Ægean civilization may be concluded with a short general survey. In Knossos at the period of its acme, *i. e.* about 1900 to 1500 B.C., we may certainly recognize the centre of a powerful state, probably with a certain overlordship over the other islands of the Ægean. This state had active commercial relations with Egypt (as is testified by the presence of Cretan fabrics in that country as well as by the representation of Minoan vases on Egyptian wall-paintings), and probably with the mainland of Greece, *e. g.* Mycenæ. With Asia Minor, with the coast of Syria, with Italy and Sicily, it had commercial dealings. The power of Knossos was broken about 1450 B.C., probably, though not certainly, by invaders from the North of a different race, and though the palace was partially re-occupied, the balance of power passed to the mainland, to Mycenæ, Tiryns, and the Argolid generally. Whether the original inhabitants of these cities were Minoan colonists remains at present uncertain. At any rate we find in the great ruins of Mycenæ and the sixth city at Hissarlik the relics of the civilization which the Homeric poems largely depicted at a later

date. More than this cannot be advanced here, for the whole question of the "Minoans" and "Achæans," and of Ægean civilization generally, is still a matter of the greatest controversy.

Minoan art reached a considerable degree of excellence, especially in the production of a highly developed form of pottery, as well as in metal-working and fresco-painting. The Middle Minoan pottery of about 2000 B.C. is characterized by its delicate egg-shell-like fabric, and most of all by its striking colour combinations. The decoration of these vases is not drawn primarily from naturalistic motives, but impresses by the variety and vividness of its colour schemes, which are somewhat bizarre in effect. The art of the great "Palace" period during the first five centuries of the second millennium B.C. is of a distinctly high order. It is in this period that we get really remarkable work, such as the extraordinarily spirited "Harvester" vase and the "Chieftain" vase from Hagia Triada, frescoes such as the crocus-gatherer or the cup-bearer, and a series of vases with naturalistic motives, whether floral or of marine life. The Cretan art of this period is also well exemplified in the bull-scenes on the Vaphio cups. Yet though high praise must be accorded to the spirit of the designs, it cannot seriously be contended that in the representation

of the human figure Minoan art comes within measurable distance of the great Greek art of the classical period. The proportions are conventional and ungainly, there is little of the classical restraint. The influence exercised by Minoan art, if any there was, upon the best Greek art must at present be regarded as indeterminable.

CHAPTER II

THE LATER PREHISTORIC PERIOD (ABOUT 1000–700 B.C.)

THE geographer Strabo (Book VIII. 372) tells us that "after the Trojan War, when Agamemnon's rule had been overthrown, it fell out that Mycenæ was humbled, and most of all after the return of the Herakleidæ. For they seized upon the Peloponnese and expelled the former rulers." Archæological research bears out this statement of Strabo's. The Mycenæan civilization described at the end of the last chapter disappears on the mainland of Greece with some suddenness. The pottery of the islands undergoes a corresponding change, but here Mycenæan survivals can be traced with greater clearness. It is almost certain that the force which destroyed the Mycenæan power was that of the Dorian invasion described by the Greek historians, an invasion which may be put down in round figures to about 1000 B.C., though it is certain that it was spread over a considerable period of time. It was a victory of iron over bronze weapons. Hardly any iron

has been found in Mycenæan tombs, and where it does occur its use for articles of personal adornment, such as rings, shows that it was regarded as a precious metal. In Asia Minor the transition from the earlier to the succeeding civilization appears to have been less abrupt, but here the question is complicated by the existence of the great oriental powers, notably the Hittites and the Assyrians. As usual it is the pottery which mainly determines the date and character of the civilization to be described in this chapter, which is here termed "later prehistoric" because the historians give us little definite information about it. The principal styles of pottery to be dealt with are two, known respectively as the "Geometric" (from the predominating linear patterns—lozenges, zigzags, circles, and meanders) and "Orientalizing" (from the friezes of animals ranged one above the other in the Assyrian manner). The principal excavations which have thrown light on this period will now be described: first, those on the mainland of Greece, and then those in the islands and Asia Minor.

If we begin with the southern Greek peninsula —the Peloponnese—Olympia, Argos, and Sparta are the sites which stand out as of the greatest importance. The site of OLYMPIA was excavated

by the German Government between 1875 and 1881. The earliest finds alone will here be mentioned, a description of the excavation as a whole being reserved for Chapter VI., which will deal with certain great centres of Greek life. No traces of Mycenæan civilization were found at Olympia, and the general character of the earliest remains harmonizes well with the traditional date of the Olympic Games, the first record of which dates from 776 B.C. The earliest objects found in the excavations are a series of bronzes, terra-cottas, and vases. The bronzes mostly represent oxen, horses, and other animals, made of nearly pure copper and cast solid. They are exceedingly primitive in style, as are the human figures found with them. They possess, however, a certain rude vigour of their own, owing nothing to Minoan or Mycenæan art. They probably go back to the ninth or early eighth century B.C. Some fine bronze reliefs of perhaps a century later were also found at Olympia, the most striking of which is a bronze plaque, with superimposed friezes in relief, depicting a winged goddess (the Asiatic Artemis) holding lions, Herakles shooting a centaur, and animals grouped heraldically in pairs. In this relief we get the "Orientalizing" style, which is seen also in the pottery.

The primitive objects from Olympia to some extent find their parallel in the earliest objects from SPARTA, found by members of the British School at Athens in the course of their excavations carried out between 1906 and 1909. In this case also the results of the excavations will be considered only so far as they concern the period dealt with in this chapter, roughly from the ninth to the seventh century B.C. Such are the objects found beneath the principal temple, that of Artemis Orthia. Here the pottery proceeds in regular succession. The earliest (which again shows no sign of Mycenæan influence) is the "Geometric" ware decorated with simple linear patterns, ranging from the tenth to the eighth century B.C. Then follows the "Orientalizing" pottery with its friezes of sphinxes and animals, of the eighth to the seventh century. This type of pottery is very prominent at Sparta. In the next century this pottery develops into a special variety previously claimed as Cyrenaic, but now assigned by the excavators to a Spartan origin, though this is by no means universally accepted. Of objects other than pottery the most interesting is an ivory relief representing a war-ship in a harbour (Fig. 8). The inscription *AIAΦΗCΤ* shows that it was a votive offering to the goddess Orthia. This

relief is perhaps a trifle later than the latest period indicated for this chapter, dating probably from the first half of the sixth century B.C. Other carved ivory reliefs represent animals, while an interesting series of votive lead figurines are in the form of winged goddesses, warriors, women, sphinxes, lions, etc. Vast quantities of these have been found on the site of the Menelaion, a chapel in honour of the hero Menelaos. The oriental character of the early Spartan remains recalls the welcome accorded by the Spartans to an early Ionian artist, Bathykles of Magnesia, and the alliance made between Sparta and Crœsus, King of Lydia.

In 1892 systematic excavations were first carried out by the American School at ARGOS. The site of the Heræum, or temple of Hera, is on a hill some 420 feet high, divided into terraces. On the upper terrace was the old temple burnt down in 423 B.C. The later temple stood on the second, or middle, terrace. The foundations of both temples were laid bare, and numerous small antiquities were discovered. The "Geometric" and "Proto-Corinthian" pottery is of special importance, and there are numerous early terra-cottas. Before both temples are the remains of porticoes. The site was occupied in Mycenæan times, the remains going back as far as the

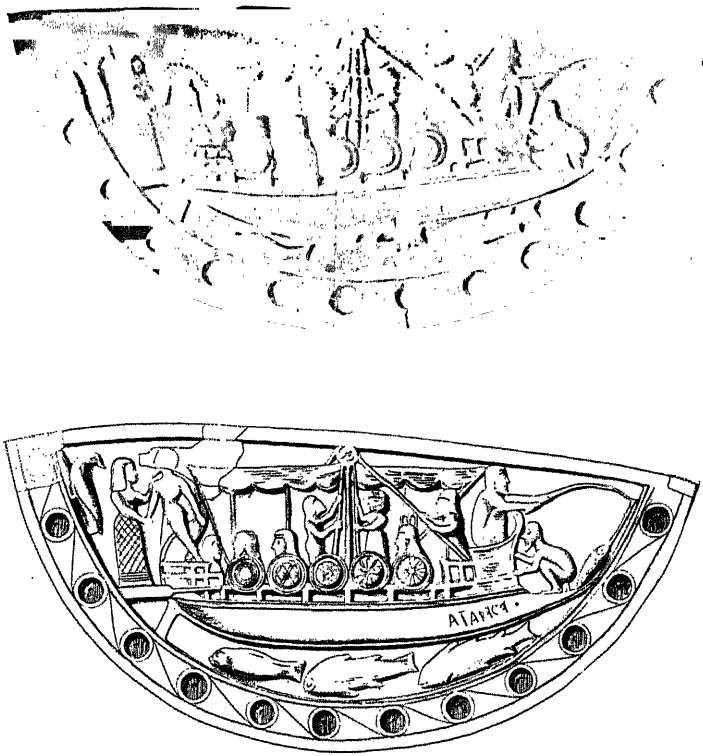


FIG. 8.—IVORY PLAQUE, WITH RELIEF SHOWING THE DEPARTURE OF A WAR-SHIP. FROM SPARTA

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FIG. 9.—DIPYLON WARE FROM ATHENS

[*Page* 32

second millennium B.C. The Mycenæan ware of these finds is parallel to the Mycenæan pottery from Mycenæ and Tiryns. Upon the Mycenæan ware follows a Proto-Corinthian ware characterized by its decoration of parallel bands, a ware so common that the excavators have named it the "Argive" ware *par excellence*. Here again, though certain connections with the preceding Mycenæan ware can be traced, the marked differences, especially in the fabric, are far more noteworthy. The only explanation which satisfies is, that the differences are due to the infusion of new blood, probably the result of the Dorian invasion. At Argos the "Argive" and the "Geometric" wares are found together, a fact which supports the view that the "Geometric" style in Greece is the product of a new race of invaders from the North. In the seventh century the pottery at Argos, as elsewhere, becomes affected by the Orientalizing tendency. The great importance of the site is that we have its history written in pottery from the second millennium B.C. to the fifth century B.C.

The other excavations on the mainland of Greece which throw most light on this later prehistoric period are those which were conducted at ATHENS between 1871 and 1891 in the Kerameikos quarter near the Dipylon gate.

Quantities of "Geometric" ware there found have taken their name from this Dipylon quarter. The tombs in which they were discovered were in the form of rectangular trenches, sometimes used for burying bodies, sometimes for covering ashes, among which were vases in bronze or clay. Outside the tombs were found large vases, with designs painted in lustrous black on the fine yellow surface of the clay. The principal shapes of these vases are the wide-mouthed mixing-bowl on a high stem, the amphora, or wine-jar, with side handles, bowls, jugs and boxes. The earliest vases have decorations of "Geometrical" patterns, occasionally with quadrupeds and birds interspersed. A specimen of Dipylon ware from the Museum at Athens is here illustrated, and will give a good idea of the appearance of this type of vase, which ranges in date from about the tenth to the eighth century B.C. (Fig. 9). The latest vases of this class are characterized by the more frequent introduction of the human figure in the decoration, battle and mourning scenes being most common. Vase-finds, which come closest to the Dipylon in point of style, have been made in the volcanic island of THERA, the modern Santorin. These finds resulted from excavations made in 1896, which led to the discovery of an ancient necropolis just outside

the city. The graves in Thera differ from the contemporary Dipylon graves, in that burning was employed for the bodies of adults in the earlier period. The ashes were placed in large vases set in the graves, which were marked by inscribed stones giving the name of the dead, *e. g.* , "Blepys." These tombstones furnish some of the earliest known Greek inscriptions, going back to the ninth or eighth century B.C. The lowest limit of date seems to be the sixth century B.C. Many of the "Geometric" vases of Thera must have been imported. The native vases are characterized by a restrained style of decoration and a poverty of form, the two-handled amphora being the favourite. These "Geometric" vases are as usual followed in the seventh century by the vases showing oriental influence (friezes of animals, etc.). The neighbouring towns of Ionia probably supplied much of the Theran ware.

If we attempt to sum up the civilization of this "later prehistoric" period of the tenth to the seventh century B.C. in the light of the excavations, we find in Greece proper a rude and vigorous style of art, little affected by the previous Mycenæan civilization. The "Geometric" style, which is characteristic of the period, makes no pretensions to high art. Its human figures,

sparingly introduced, are ungainly and even childish, the decoration is of the kind which marks all early attempts at embellishment. It is probably the art of the rude northern invaders, the Dorians. It is upon this art that the Assyrianizing products of Asia Minor break in, in the seventh century, and prepare the way for the great art of Greece in the two centuries following. The Greek settlements in Asia Minor must have played an important part in the spread of this Oriental culture. This fact will be more readily understood when the excavation of sites in that country is described in the following chapter.

CHAPTER III

THE EARLIER HISTORIC PERIOD
(ABOUT 700–500 B.C.)

IN Greece the earliest authentic records may be said to be those which describe the struggles between Sparta and Messene, the tyrannies established in the seventh century B.C. in cities such as Corinth, Argos, and Sikyon, and the vicissitudes by which Athens passed from oligarchy to tyranny. Contemporaneously we have trustworthy accounts of the struggles of the Greek cities of Asia Minor—Miletus, Ephesus, Kolophon and others, against Lydian and Persian power. The results of the excavations which shed light upon this period will now be briefly reviewed. The period embraced is roughly the seventh and sixth centuries B.C.

If we start with the mainland of Greece, the most important of the excavations are undoubtedly those made in 1884 upon the Acropolis of ATHENS. When the Persians occupied the citadel, in 480 B.C., they completely overthrew the

buildings upon it, in this way forming a foundation on which the buildings of the Kimonian and Periklean ages were erected. The excavations were begun at the Propylæa and continued round the Acropolis, resulting in the discovery of a very early "Pelasgic" wall. To the south of the Erechtheum the remains of an early sixth-century temple, the "Hekatompedon," or temple one hundred feet in length, came to light. Very important sculptures in soft stone belonging to this early temple were found; these were originally coloured, a device which would go far to conceal defects in the stone. The most interesting of the sculptures is part of a pedimental or gable group representing Zeus in combat with a three-bodied, snake-tailed Typhon (Fig. 10). The work is a trifle grotesque, but at the same time sincere. Other sculptures in the same style show Herakles attacking the Lernæan hydra, Iolaos with the chariot of Herakles, and Herakles wrestling with Triton. The style of these sculptures is uncouth, but at the same time vigorous, and their effect must have been greatly enhanced by the vivid colouring. The most striking, however, of all these finds is a series of elaborately dressed women, generally known as the "Maidens" (Korai). They were discovered for the most part together to the north-west of

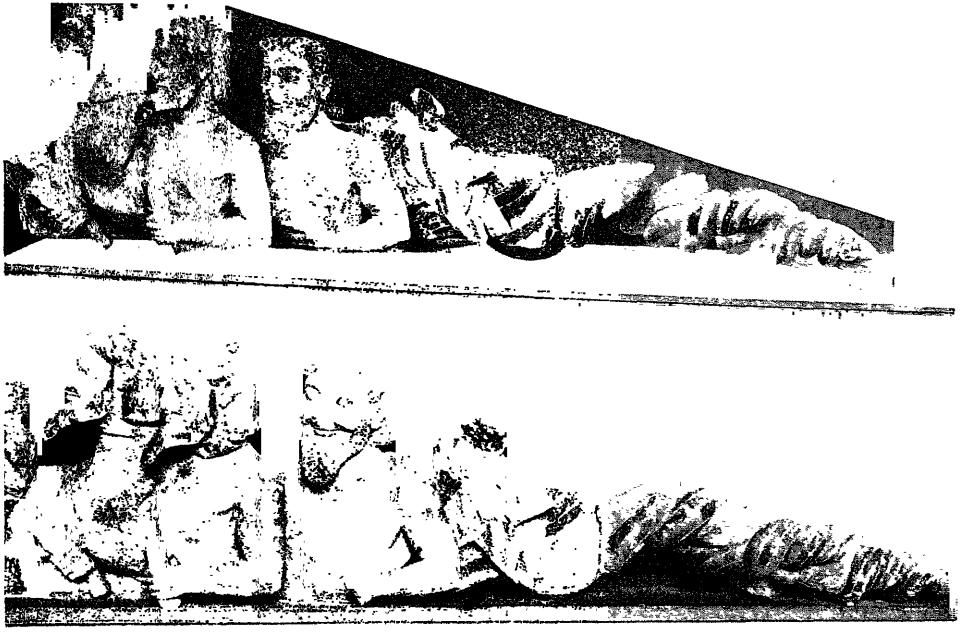


FIG. 10.—EARLY PEDIMENTAL GROUP FROM ATHENS. TYPHON



FIG. 11.—'KORE' FROM THE ACROPOLIS, ATHENS

the Erechtheum. The series shows a marked development of style, but, as a class, they are characterized by their fixed smile, their formal locks of hair falling on their shoulders, their elaborately pleated upper garment, or "peplos," and their no less elaborately coloured and embroidered under-garment, or "chiton." These features appear in the example here illustrated (Fig. 11). The meaning and purpose of these statues is not quite clear, but it seems likely that they represent worshippers who had dedicated themselves to the goddess Athena. At any rate they give a good idea of the luxurious dress of the Athenian women in the time of the rule of the Peisistratidæ. Another most important result of these excavations is that they have fixed an approximate date for the introduction of the "red-figured" style into Attic vase-painting. The sherds found prove that vases with designs in red figures were in use some time before 480 B.C. The change from black to red figures must have taken place in the closing decades of the sixth century.

A brief mention may here be made of a site in Bœotia illustrative of this period, excavated by Professors Burrows and Ure. At Rhitsóna, probably the site of the ancient Mykalessos, a necropolis has been uncovered which has yielded

a quantity of pottery, and this has proved of distinct importance for the determination of the history of Bœotian ceramics. The town's prosperity seems to have culminated in the second half of the sixth century, and then to have declined after about 500 B.C.

If we turn now to the Peloponnese, we find that very important light has been thrown on ancient CORINTH by the American excavations begun in 1896 by their school at Athens, and continued in succeeding years. Perhaps the most interesting discovery is that of the famous fountain of Peirene, which the ancient traveller, Pausanias, in the second century after Christ, described as "adorned with white marble and furnished with chambers like grottoes, from which the water flows into a basin in the open air. The water is sweet to drink, and they say that the so-called Corinthian bronze gets its colour from being plunged red-hot into the water." In 1898 the façade of this spring was discovered, and the different stages of its building can be traced from the first simple grottoes, with cross walls to support the roof, to the elaborately veneered façade of Roman times, which has in front of the grottoes arches decorated with Doric and Ionic half-columns. The appearance of this famous fountain at the time of the excavations is shown

in the illustration (Fig. 12). Its identification has been rendered certain by the discovery of a fragmentary inscription reading PIRENE. The basin mentioned by Pausanias may be identified with a circular basin discovered in the middle of the quadrangle in front of the façade, bounded on three sides by apses of Roman date. The identification of Peirene, coupled with the topographical indications furnished by Pausanias, rendered it certain that the seven Doric columns which have so long formed a conspicuous feature of the site of ancient Corinth, belong to the temple of Apollo mentioned by Pausanias as lying on the right of the road leading from the market-place to Sikyon. The temple, which probably dates from the late seventh century or early part of the sixth century B.C., had six columns at each of the short ends and fifteen on each of the long sides; each column was hewn in a single piece out of rough native limestone and originally covered with stucco. Nearly contemporary with this temple of Apollo is the fountain of Glauke discovered on the opposite side of the road leading from the market-place to Sikyon. The façade seems to have shown four chambers separated from one another by pilasters, the effect again being that of a series of grottoes. Yet another fountain, probably of the late sixth

or early fifth century B.C., enclosed by a Doric frieze of triglyphs and metopes, has been found in the market-place. Sixth-century Corinth was certainly very well off in respect of fountains. The comparatively small number of minor works of art recovered by the excavators may be accounted for by the thorough rifling of the city, not merely at the time of its capture by Mummius in 146 B.C., but also at the hands of the colonists sent out by Julius Cæsar. Strabo, after duly noting the wealth of the city in wells (Book VIII. 379), goes on to tell us that the colonists left no tomb unrifled, and that as a result of their excavations they filled Rome with the spoils of dead Corinth (*νεκροκορινθίων*). Otherwise the excavators might have expected to reap a much greater harvest from a city so noted for its works of art as was ancient Corinth.

From Greece of the mainland we pass to Asia Minor, to see what light recent excavations have cast upon the flourishing Greek cities in that country, notably Ephesus and Miletus, in the seventh and sixth centuries before Christ. This was the period in which they reached their greatest prosperity, before the disastrous results of the Ionian revolt. Most important additions to our knowledge of Ionian civilization have also been made by exploration of the sites of the



FIG. 12.—FOUNTAIN OF PEIRENE AT CORINTH

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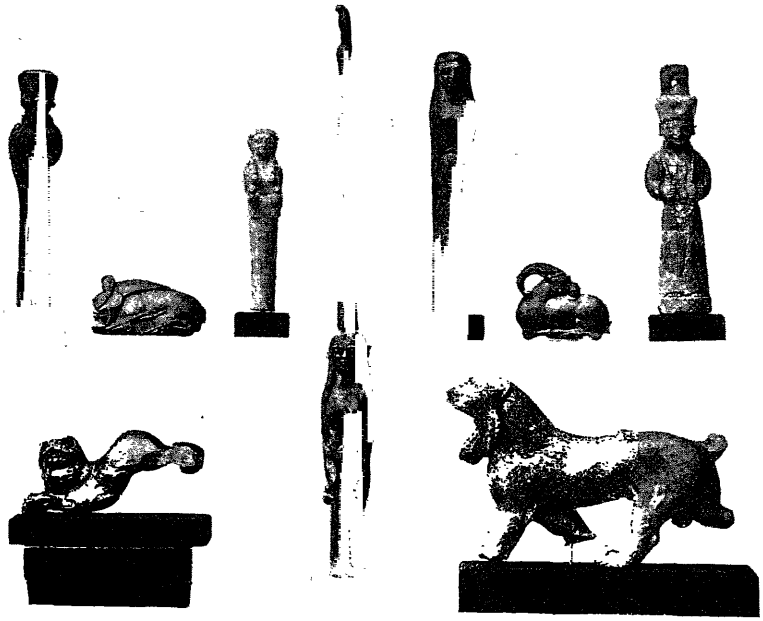


FIG. 13.—IVORY FIGURINES FROM TEMPLE DEPOSIT AT EPHESUS.
ARTEMIS, PRIEST, PRIESTESS AND ANIMALS

Greek settlements at Naukratis and Daphnæ in the Nile Delta.

At EPHESUS the site of the great temple of Artemis remained unknown till 1870, when it was discovered by J. T. Wood through the following up of a clue afforded by an ancient inscription. The temple excavated by him, the later temple of the time of Alexander the Great, will be described in due course in the chapter on temple sites. The earliest temples were probed in 1904–5 by the British Museum excavations on this site. The find of the greatest importance was that of a small oblong structure in the central sanctuary, consisting of limestone slabs faced with marble. Beneath this was discovered a great variety of gold ornaments, including numerous plaques stamped with floral designs, sometimes with bees (sacred to the goddess) interspersed, hawk-shaped safety-pins, ear-pendants, etc., all of very delicate workmanship. There was, besides, a series of remarkable ivory figurines, representing perhaps Artemis and her eunuch priest the Megabyzos, priestesses, lions, sphinxes, and other animals. A selection of these, including two figures of Artemis (?), one with a hawk-surmounted pole on her head and jug and dish in her hands, the other holding two hawks, the priest with his curious oriental dress, a priestess (?) with distaff

and spindle, and various animals, is illustrated in Fig. 13. It seems certain that the find is a foundation deposit, placed within a statue-base; the date is about 700 B.C., or perhaps a little later.

The Ionian pottery of the Ephesus find, of which the most interesting fragments are those with designs representing ibexes and stags on a light ground, find their parallel in pottery brought to light at MILETUS by the German excavators since 1899. The most important specimens were found in an early temple of Athena. Besides the Ionian pottery with friezes of animals, there is in the earlier strata a succession of sub-Mycenæan and "Geometric" sherds. Beyond this pottery, little belonging to early Miletus has been found, with the exception of the seventh-century walls. These show that the extent of the city was then considerably greater than in the time of Alexander the Great, an interesting indication of the decline of the city after the Ionian revolt.

In close connection with these discoveries at Miletus stand those made at NAUKRATIS, founded by Milesians on the Canopic branch of the Nile. The earlier excavations were conducted in 1884–6 by the Egypt Exploration Fund, and later explorations were made by Mr. D. G. Hogarth in 1899 and 1903. Naukratis was probably founded about 650 B.C., in the reign of the

Egyptian King Psammetichos I. Herodotus tells us that in 569 B.C. King Amasis assigned the town as a dwelling-place for certain Greek immigrants. In the foundation of the greatest of the sanctuaries of the town, which was called the Hellenion, the cities of Chios, Teos, Phokæa, Klazomenæ, Rhodes, Knidos, Halikarnassos, Phaselis, and Mytilene took part. The commercial prosperity of the town was secured by the rule laid down by Amasis that any goods imported into Egypt should be conveyed to Naukratis. The excavations have shown that the city was excellently adapted for commerce. Up to the time of Amasis most of the Greek vase fragments found there come from the coasts of Asia Minor, but after the middle of the sixth century the fabrics from the mainland of Greece become more prominent. In the export of vases from the Ionian district Miletus seems to have played the most important part, receiving in return linen, alabaster vases, salt, alum, and faïence wares. The close relations existing commercially between Miletus and Naukratis are indicated by the fact that numerous objects in faïence of Egyptian character have been found in the former place and also in the Milesian colonies on the shores of the Black Sea, Olbia, Pantikapæon (the modern Kertch) and Tyras. Hence, on the other hand, it is not

surprising that the earliest vase fragments found at Naukratis follow much the same lines as those found at Miletus. The town, as might be expected, appears to have reached its greatest prosperity in the sixth century B.C. It is in this century that the principal temples, those of Apollo, the Dioskouri (Castor and Pollux), and Hera, were constructed. Another important temple was that of Aphrodite.

The most striking finds are the vase fragments discovered in the temples of Apollo and Aphrodite. In the first the fragments were found in a trench, in the second in two strata. They are clearly the remains of temple offerings, thrown out of the sanctuaries from time to time by the priests, and purposely broken to prevent desecration. The bulk of these vase fragments come from the Greek cities of Asia Minor, Miletus, Klazomenæ, Ephesus, etc., and from the adjacent islands. They are rendered especially interesting by the dedicatory inscriptions incised upon them. The later pottery shows that there was a decline in the town's prosperity in the early fifth century, and though there was something of a revival in the later fifth and the fourth centuries, the foundation of Alexandria, in 331 B.C., dealt a fatal blow at the commercial existence of Naukratis.

The other important Greek settlement in Egypt was the town of DAPHNÆ (the modern Tell Defenneh), situated in the desert between Lake Menzaleh and the Suez Canal, which served as an outpost to guard the road into Syria. Though the earliest remains of the place go back to the nineteenth or twentieth Egyptian dynasty (*circa* 1300–1200 B.C.), Herodotus tells us that in the reign of King Psammetichos I. (about 664 B.C.) guards were placed in the Pelusian Daphnæ as a defence against the Arabians and Syrians. This statement is borne out by the results of the excavations. The pottery from deposits of this period shows that the settlers were mainly Greek, probably Ionians and Carians, whom Psammetichos placed near the Pelusian branch of the Nile. About 570–565 B.C. King Amasis, true to his Egyptianizing tendencies, deported the Greek garrison from Daphnæ and installed them in Memphis, an action confirmed by the fact that the Greek vase-fragments cease after about 560 B.C.

The ruins of Daphnæ consist of a fort and a palace combined, and these show traces of repeated reconstruction. The mass of Greek pottery was found in two chambers at the south-east corner of the palace, and intermixed with them were jar-sealings of Psammetichos II. and

Amasis, indicating a date between 595 and 565 B.C. The types of the vases from Daphnæ are quite different from those of Naukratis, and it is almost certain that they were made upon the spot and not imported. The most distinctive type—the situla, or bucket-shaped vase—is clearly copied from the Egyptian bronze vessel of that shape; and some of the painted designs on these vessels are purely Egyptian in character. An example (somewhat restored) from the British Museum collection shows the shape of these vases and a Greek design of a sphinx, four women, and swans (Fig. 14). The large number of weights in metal or stone, some of them very small, found on the site point to an extensive trade in the precious metals.

Looking back on the information furnished by the excavations relating to this dawning period of Greek history, we find that fresh light has been shed on the art of primitive Athens of the time of Solon and Peisistratos, especially as regards sculpture and vase-painting; the topography and art of primitive Sparta have been clearly explained; the city of Corinth, with its wealth of fountains, has been laid bare. In Asia Minor the artistic products of the flourishing Greek cities have been revealed in their general character, more especially the vase-painting. This

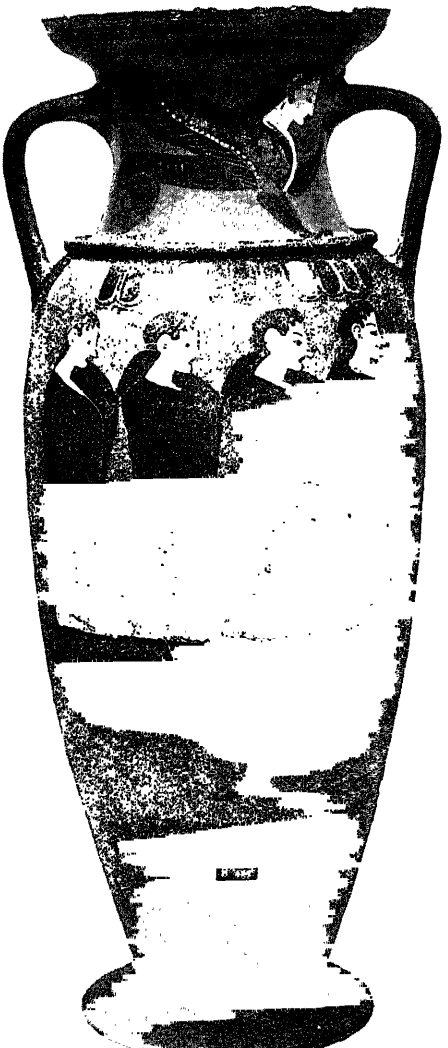


FIG. 14.—SITULA FROM DAPHNÆ



FIG. 15.—RELIEF OF THREE MUSES FROM MANTINEA

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last industry has been further illuminated by the excavation of contemporary sites in Egypt, and it has become clear that there was a very active trade between the Greek cities of Asia Minor and Egypt. At the same time the peculiar freshness and charm of early Ionian art can now be better appreciated. It may be added that our knowledge of the vase-paintings produced by the Ionian cities in this period has been considerably extended by the recent excavations of the Danish explorer, Dr. K. F. Kinch, at Vroulià in the island of Rhodes.

CHAPTER IV

THE LATER HISTORIC PERIOD (ABOUT 500–150 B.C.)

THE period embraced in this chapter may be said roughly to extend from the fifth century B.C. to the second century B.C., from the time when Greece made good her independence in opposition to the Persians to the time when she lost it at the hands of the Romans. The excavations which have been conducted on the sites of a number of important Greek cities will, as a rule, be described only so far as they have been directed to illuminating the general character of a city's life. Temple sites will be treated in a separate chapter, while many isolated discoveries, such as, for example, those which often occur at Athens, must be passed over. Mention may be made of one special find recently made at Athens (in 1911), when forty-four potsherds used in voting at ostracisms, or decrees of banishment passed on prominent citizens, were found in the Dipylon cemetery. Eleven of these bear the name of

Thucydides, the son of Melesias, the opponent of Perikles, banished in 442 B.C., and twenty-six that of Kleidippos, the son of Deinias, who led the fleet to Lesbos in 428 B.C.

North of the Corinthian Gulf only one other site need be named in this chapter, and that rather because of the striking beauty of the finds made there than on account of its own intrinsic importance. In tombs at Tanagra in Bœotia an unrivalled series of terra-cotta statuettes has been found, for the most part representing women in their picturesque everyday costumes, but also mythological figures, *e.g.* Eros, Silenos, and Pan. The first graves were probably opened haphazard in the winter of 1873, but ultimately systematic excavation showed that the graves were of several forms, sometimes rock-hewn, sometimes built up of stone slabs; the dead were frequently buried in sarcophagi, in which the figurines were found with other objects, scattered with apparently the utmost carelessness. Some of the statuettes are archaic, but the bulk are of the fourth century B.C. They would seem to have been laid by the dead simply as objects much prized by them in life.

Recent years have witnessed the excavation of three sites of considerable historical interest in the Peloponnese—Tegea, Mantinea, and Megalopolis.

TEGEA, according to Pausanias, possessed, in the temple of Athena Alea, the finest temple in the Peloponnese in point of size and style. This statement of Pausanias is not altogether correct, for in size the temple was surpassed by the great temple of Zeus at Olympia. Nevertheless the excavations of 1879 and 1882 showed that the temple was one of great magnificence. The temple was in its outer order Doric, with six columns at each of the short ends, and fourteen on each side ; it was roofed with marble tiles. The inner order is described by Pausanias as Ionic, but this statement is not borne out by the excavations. It was, as in the case of the temple of Zeus at Olympia, probably decorated with sculptured metopes, as may be inferred from the inscriptions on the architrave, on which occur the names of Telephos and his mother Auge. Sculptures have been found which almost certainly belong to the pediments, or gables, of the temple, among them a helmeted head, the head of a young man, and the head of a boar. The human heads, though mutilated, are remarkable for their breadth of style and intensity of passion. It seems likely that they are from a group representing the hunt of the Kalydonian boar, which, according to Pausanias, adorned the front gable, and also that they are from the hand or under

the influence of Skopas, whom Pausanias calls the "architect" of the temple. In more recent excavations an interesting archaic bronze statuette of Athena Promachos has been brought to light. The temple and sculptures probably belong to the first half of the fourth century B.C.

North of Tegea lie the ruins of MANTINEA in a marshy plain. The ancient walls, some two and a half miles in circuit, are well preserved, built of finely jointed stone blocks. These were probably erected by Epaminondas in 371 B.C., after the battle of Leuktra, and are furnished with square towers projecting at intervals of some eighty-five feet. There seem to have been ten gates, each protected by two towers. The most important individual discovery at Mantinea is that of the remains of a work which has usually been attributed to the famous sculptor Praxiteles. In the temple of Asklepios and Latona there were, so Pausanias informs us, images of Latona and her twin children, Apollo and Artemis, the work of Praxiteles. Their pedestal was decorated with figures of the Muses and Marsyas. Three out of the four slabs forming this pedestal are almost certainly to be identified with those excavated by the French from a Byzantine church in 1887. Each slab has holes for attachment to a support, and is

decorated with three figures sculptured in relief, viz. (*a*) Apollo seated and holding a lyre, while before him stands a Phrygian slave holding a knife in preparation for the flaying of Marsyas, a figure full of spirit, who plays vigorously on the double flutes ; (*b*) three Muses standing, one with a roll, one with a tablet, and one with a lyre ; (*c*) three other Muses, one seated on a rock, holding a mandoline, one standing without attributes, and one standing on the left, holding two flutes (Fig. 15). Probably a fourth slab, now missing, was sculptured with the remaining three Muses. The figures are graceful, but certain deficiencies have led critics to suppose that they are the work of a younger, not the great, Praxiteles. The most prominent of the buildings of the city are the market-place and the theatre. The market-place, as usual in Greek cities, takes the form of a large rectangle (175 by 98 yards), surrounded by colonnades, where was transacted much of the business life of the city. Hence it was that public benefactors displayed their zeal in beautifying the market-place. An inscription of about the first century after Christ informs us that one Euphrosynos and his wife Epigone effected great restorations in this market-place. Remains of a semicircular hall (*exedra*) and a provision-market have probably been identified.

To the west of the market-place lie the remains of the theatre, which, though of course following the main lines of the ordinary Greek open-air theatre, is interesting as departing from the usual strict rules of symmetry; one wing of the semi-circular auditorium projects beyond the other, and the stage is not parallel with the walls which terminate the wings. Most of the present remains are of Roman date.

West of Tegea, in the great southern plain of Arcadia, lies the city of MEGALOPOLIS, built upon both banks of the river Helisson amid fine mountain scenery. This was the "Great City," built about 370 B.C. by Epaminondas as the visible symbol of Arcadian unity, at the time when this could be carried out under Theban protection in the face of Spartan opposition. The walls, which are only partially preserved, extend over a circuit of five and a half miles, a distance which agrees closely with the estimate of Polybius. In places they were nearly sixteen feet thick. From north to south the city extended for about one and three-quarter miles, from east to west about three-quarters of a mile. Megalopolis was partially excavated by members of the British School at Athens between 1890 and 1891. The most interesting sites are the theatre, a building called the Thersilion, and

the market-place. The principal features of the market-place are, as in the case of Mantinea, the colonnades, of which the northern one covers a space of about 170 by 22 yards, with an outer row of Doric and two inner rows of Ionic columns to support the roof. This colonnade was called after Philip, father of Alexander the Great, but the probabilities are that it is of later date. At the south-east corner of the market-place stood the temple of Zeus the Saviour, within a large colonnaded enclosure, and opposite this is a large base, perhaps that of an altar, or possibly of a sculptured group, that of Zeus, Megalopolis, and the Saviour Artemis mentioned by Pausanias. On the southern side of the Helisson is the theatre, which has but very few of the stone seats of the artificially banked auditorium preserved. In its general proportions it seems to have resembled the theatre at Epidauros, and could probably have held some 17,000 spectators. There were nine front benches furnished with backs and ornamental arms, eight of which are inscribed with dedicatory inscriptions of one Antiochos, probably Antiochos of Lepreum, who served on an embassy to the court of Persia in 367 B.C. They run: "Antiochos, having acted as director of games, dedicated all the thrones and the channel (before them)."

Other inscriptions record the names of the Arcadian tribes to which blocks of seats were allotted. There are two groups of these names, the first belonging to the third or second century B.C., the second to Roman times. The stage buildings abutted immediately on the Thersilion, a large covered hall seventy-two by fifty-seven yards in dimension, adapted for the accommodation of some six to ten thousand persons. The inside of the building was arranged like an amphitheatre, with tiers of seats descending on each side to an arena, in which was a platform, about two and a half feet high. The roof rested on pillars which were ranged round three sides of the hall in parallel rows of five. This was the meeting-place of the Assembly of Arcadia, the "ten thousand," and it is probable that the speakers spoke from the floor of the arena, while the council occupied the platform. Adjoining the Thersilion on the side of the theatre was a portico of Doric columns, the most interesting feature of which is that it occupies the position naturally taken by the stage buildings of the theatre. The actors must therefore have performed on the level ground of the orchestra or upon a temporary platform. Later on a stage about ten feet high was built with a front of fourteen marble columns. The photograph

(Fig. 16) shows the site of Megalopolis as a whole, with the river and the remains of the Thersilion and the theatre.

In the period under review only one set of excavations on an island site need claim our attention. These are those which have been carried out by Danish explorers from 1902 onwards at Lindos in the island of Rhodes. Work was directed chiefly to the acropolis, where remains of a temple dedicated to Athena Lindia were unearthed. Of isolated finds the most important are certain inscriptions. One, on a pedestal of white marble, records the dedication of a work of his own making by Boëthos of Kalchedon in Bithynia, a consul (*πρόξενος*), as a thank-offering to Athena Lindia. This is of considerable importance, for Boëthos was a noted artist in silver work, whose date has hitherto been in dispute. It is now fixed by the style of lettering and by the name of the priest to the first half of the second century B.C. It seems that the pedestal bore a silver statuette made by Boëthos as a thank-offering for his appointment as consul. Among other interesting inscriptions is that from a votive offering made to Athena Lindia by a naval crew and its officers in commemoration of a naval victory in the third century B.C. Light is shed on the date of the

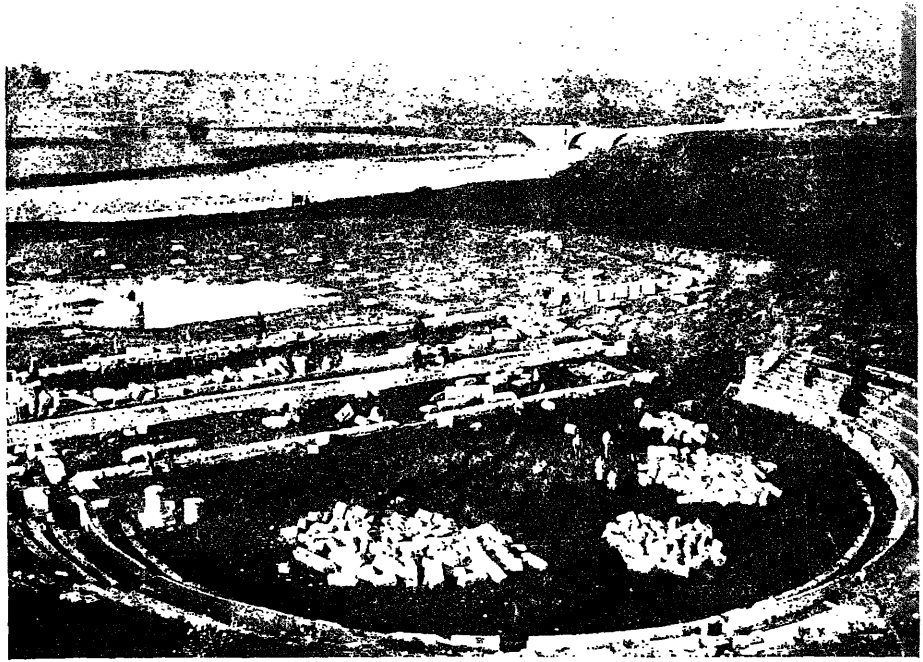
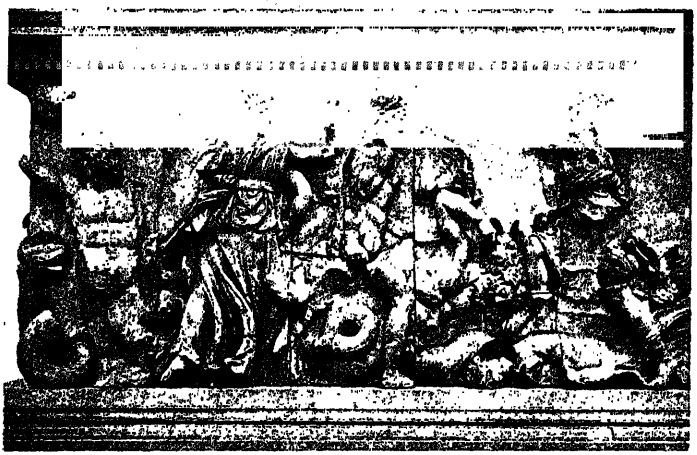


FIG. 16.—MEGALOPOLIS. REMAINS OF THE THEATRE AND THE THERSILION



(*a*)



(*b*)

FIG. 17.—TWO SLABS FROM THE FRIEZE OF THE GREAT ALTAR AT PERGAMON

(*a*) PHOIBE AND ASTERIA

(*b*) HEKATE AND ARTEMIS, ATTACKING GIANTS

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well-known "Laocoön" group, made, according to Pliny, by three Rhodian artists, Hegesandros, Polydoros, and Athenodoros, out of a single block of marble. A list of priests informs us that an Athenodoros was priest of Athena Lindia in 22 B.C., and a Hegesandros in 21 B.C. It is highly probable that these are two of the sculptors of the Laocoön group. By the side of a great stairway leading up to the acropolis a relief was discovered carved in the rock. It represents the stern of a ship and bears an inscription, from which it is clear that it was intended to support the statue of one Hegesandros, son of Mikion, in recognition of his goodwill to the people of Lindos. The artist was Pythokritos of Rhodes, and a list of Rhodian priests shows that this person flourished about 170 B.C.

Rhodes forms a natural transition to the neighbouring coast of Asia Minor. Here an important series of excavations have thrown much light on the magnificent cities of the Hellenistic age. It will be best to review them in order from north to south, beginning with PERGAMON. This city has been compared in its general situation with Edinburgh. The acropolis, which rises nearly a thousand feet, corresponds to Edinburgh Castle; the Hellenistic town at its foot to the Mediæval part of the Scottish capital; and the

Roman city on the outskirts to Edinburgh New Town. The excavation of the acropolis was begun by the Germans in 1878, and the first and most striking discovery was that of the sculptured slabs of the Great Altar of Zeus. The only direct reference to this structure in ancient literature is by a late Latin writer, Ampelius, who says: "At Pergamum there is a great altar of marble, forty feet high, with sculptures on a very large scale; it contains a battle of gods and giants." There is also a possible allusion to the altar in the "Satan's Seat" of the Revelation. The altar is raised on a platform about fifteen feet high, and 114 by 124 feet in dimension. It was approached by a broad flight of steps on the west side. On the platform was an Ionic portico, facing outwards, and the inner wall of this portico was decorated on the side facing the altar with a small sculptured frieze representing the myth of Telephos, a local hero, and the foundation of Pergamon. The altar itself was within the colonnade, divided into two tiers, the upper for the burning of the victims, the lower for the slaying. Round the main platform ran the colossal frieze, representing the battle between the gods and giants, a monument of powerful but restless art. The subject was a favourite one with Greek artists, symbolizing the victory

of civilization over brute force, but in this instance there is a special reference to the victories of the Attalid rulers of Pergamon over the barbarian Gauls of the neighbouring Galatia. The east side of the frieze was occupied by the great gods of Olympos, the south side by the gods of the day, the north side by the gods of the night, the stars and the subterranean deities. The different figures were identified by inscriptions. The two slabs illustrated show Phoibe, Asteria, the triple-formed Hekate and Artemis, with their hounds joining in the attack on the fallen snake-legged giants (Fig. 17). This unsparing realism runs throughout the frieze, and another feature which impresses the spectator is the wealth of mythological attributes with which the various figures are endowed. The structure probably dates from the time of King Eumenes II. (197–159 B.C.). On a terrace above the altar rose the Doric temple of Athena, in the court of which were found the remains of the bronze statues of Gauls set up by King Attalos I. to commemorate his victories over the barbarians of Galatia. Under his successor Eumenes II. a colonnade was built round the court, and part of this was occupied by the great library of Pergamon. The summit of the acropolis was occupied by the great temple of the Emperor

Trajan set up by his successor Hadrian. A good idea of the situation and character of the buildings so far mentioned may be obtained from the illustration (Fig. 18), which reproduces a reconstruction of the Acropolis by F. Thiersch. The sculptures from the Great Altar are now in Berlin.

Below the court of the altar lay the market-place and the temple of Dionysos, forming part of the Hellenistic city. This city, which appears from the remains of the walls to have reached its greatest extent about 189 B.C., spread towards the south, but was always confined to the mountain side. Another structure belonging to this city, the theatre, presents a remarkable appearance when viewed from above, and is a good instance of the way in which the Greeks took advantage of a natural slope for the construction of their theatres (Fig. 19). The Hellenistic city was practically confined to the acropolis. All the parts of the city lying outside the walls of Eumenes appear to be of Roman date. The most prominent buildings in this "New Town" are a theatre, a circus, an amphitheatre and the remains of a temple of Asklepios.

The excavations on the site of the great temple at EPHESUS will be described in the chapter dealing with temple-sites. Mention should, however, be made here of the excavations carried

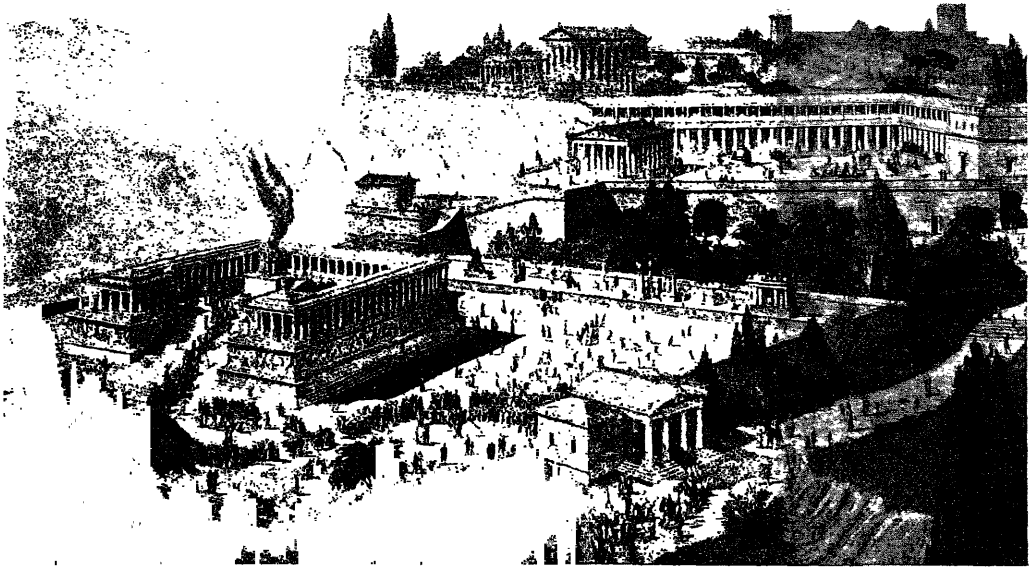


FIG. 18.—PERGAMON. RESTORATION OF THE ACROPOLIS, SHOWING THE GREAT ALTAR, TEMPLE OF ATHENA WITH COLONNADE, AND TEMPLE OF TRAJAN

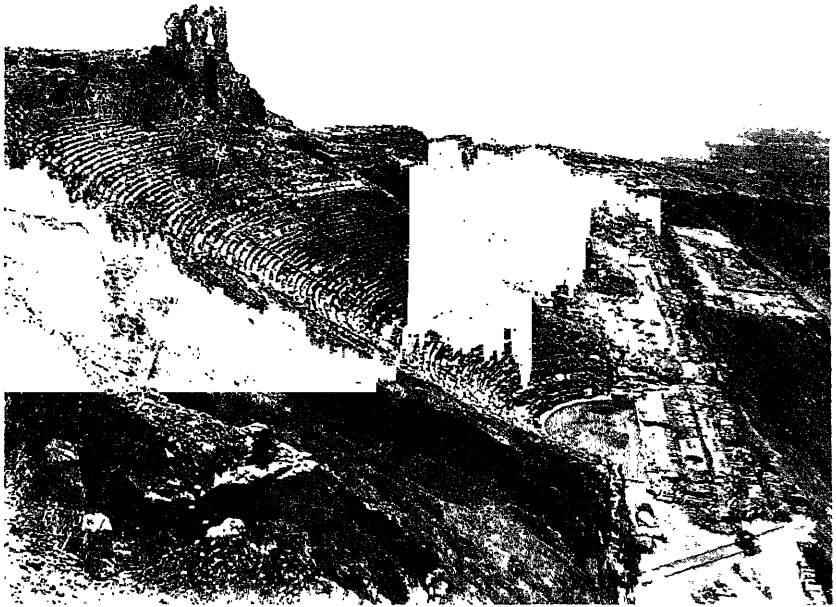


FIG. 19.—PERGAMON. THE THEATRE FROM THE NORTH

out by the Austrians between 1896 and 1907, though the results mainly bear upon the history of the city in the Roman period. The chief sites discovered were the Hellenistic market-place, the Roman market-place with its porticoes, the harbour buildings, the theatre, and the library of Celsus, built by Julius Aquila in the reign of Trajan. The portrait statue of Celsus, who was Consul in A.D. 92, has been found represented in armour. The most important work of art discovered in these excavations is that of an athlete in bronze in the act of scraping off the dust and dirt of the palæstra. This fine figure, put together with infinite pains from numerous fragments, is a work of the fourth century B.C., bearing traces of the influence of both Polykleitos and Praxiteles (Fig. 20). Another striking find is a series of colossal reliefs, which seem to relate to the campaign of Marcus Aurelius against the Parthians, showing scenes of combat, personified localities, and portraits of M. Aurelius, Lucius Verus, and Commodus with attendants, and the victorious Emperor in a four-horse chariot accompanied by Victory.

A little further south is PRIENE, a town which in pre-Hellenistic times derived its importance mainly from its position in the Pan-Ionian league. The German excavations, however, conducted in

1895 and the following years, reveal the town chiefly as it was in the Hellenistic age. As in the case of Pergamon, the acropolis at Priene is an imposing rock rising to a height of over a thousand feet. The only approach to its summit was a narrow and dizzy staircase leading to a well-built fortification wall with towers. The acropolis seems never to have been regularly inhabited before Byzantine times. The town was rebuilt on a carefully devised plan in Alexander the Great's day, and was surrounded by a wall nearly two miles in circumference. Within this ring six streets running lengthwise crossed at right angles sixteen others running breadthwise. The town falls from the foot of the acropolis towards the plain in four terraces. On the highest was the temple of Demeter, on the second the temple of Athena Polias and the theatre, on the third the market-place and temple of Asklepios, on the lowest the stadion or racecourse. The streets varied in width from twenty-two to eleven feet, and the unevenness of the ground rendered public stairways necessary, as in many modern Italian towns. A good idea of the appearance of these streets can be obtained from the illustration, which shows the steep and narrow high street, with its open water-channel leading from the west gate to the terrace of Athena and the



FIG. 20.—BRONZE STATUE OF ATHLETE FROM EPHESUS

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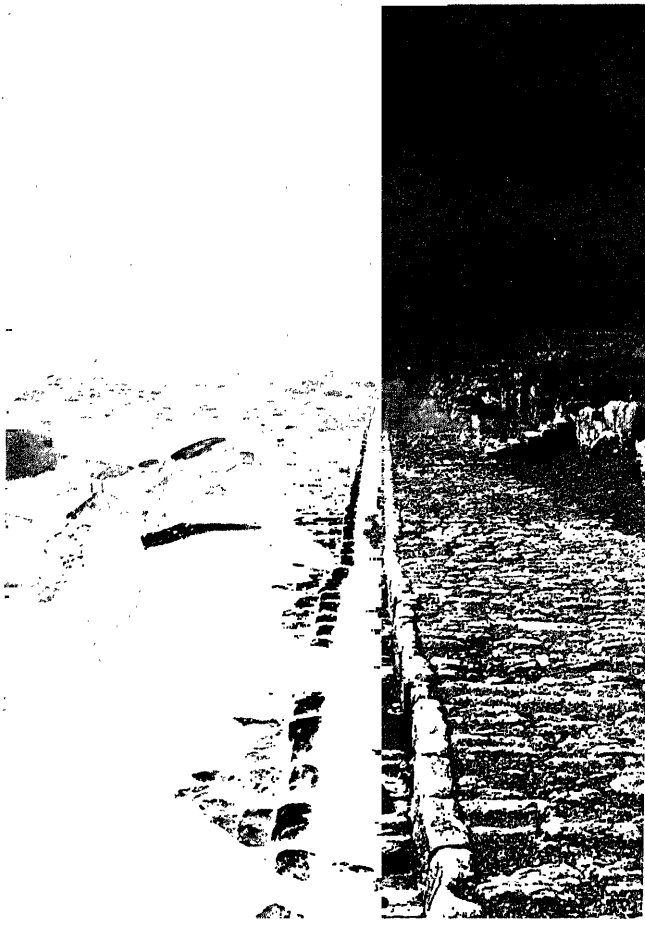


FIG. 21.—PRIENE. HIGH STREET, SHOWING OPEN WATER-CHANNEL

market-place (Fig. 21). The market-place was surrounded by porticoes and richly decorated with marble statues, the bases of which are preserved in some cases with their dedicatory inscriptions. The temple of Athena Polias, of the Ionic order, was remarkable for the excellence of its proportions and its sculptures, and was the work of the architect Pythios, or Pytheas, who built it in the time of Alexander the Great. The dedicatory inscription with the name of Alexander and several sculptures are in the British Museum, the result of excavations carried out by the Dilettanti Society from 1869 to 1870.

The theatre is noteworthy for its good preservation. It has a raised platform about ten feet high and deep, faced with ten half-columns, which possibly served as a stage, but the narrowness of the platform makes this use doubtful, as in the case of other theatres of the Hellenistic age. The buildings at the back of the stage (*skene*) with their three doorways are of Roman date. There are remains of two gymnasia, an upper and older one, and a later of Hellenistic date. Both were in the form of a large open court for athletic exercises (the palæstra), surrounded by porticoes from which a series of rooms opened out. The Hellenistic gymnasium was supplied with numerous washing basins.

Perhaps the most instructive result of the excavations at Priene is the light they shed on the plan of the normal Greek house of the later or Hellenistic age. The restoration, taken from the official publication of the excavations, shows the appearance of a typical house (Fig. 22). As a rule the houses derived their light from an inner court and presented practically a blank exterior. A long corridor occupied one side of the court and the dwelling-rooms were on three sides. The principal room, a square chamber with a portico, generally faced south. The other rooms were usually small, the walls were decorated with coloured panels in imitation of marble slabs, the same style as prevails in the earlier houses at Pompeii. The houses at Priene belong mainly to the third century B.C. In some, terra-cotta figurines and marble statuettes were found, figures of Aphrodite and Eros predominating. A terra-cotta figure of especial beauty represents a dancer, and there are also small figures of negroes and grotesques. Large numbers of lamps were found in the houses.

The important town of MILETUS has already been mentioned (pp. 42 ff.) in connection with the early vase-finds. Here a short account will be given of the principal buildings and sites which date from the Hellenistic and Roman periods, as

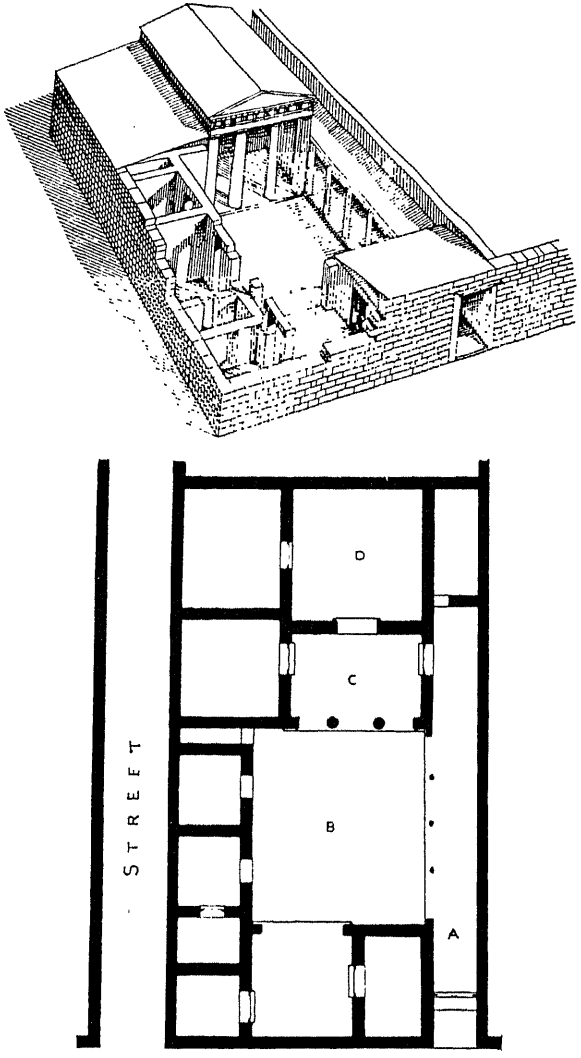


FIG. 22.—RESTORATION AND GROUND-PLAN OF A HOUSE AT PRIENE

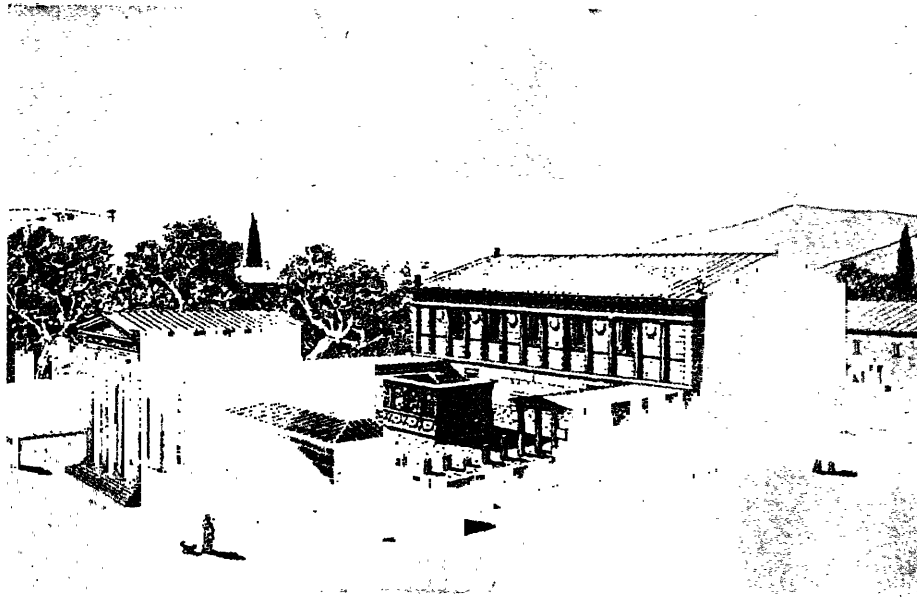


FIG. 23.—MILETUS. RESTORATION OF COUNCIL HOUSE, WITH GATEWAY AND ALTAR

they have been laid bare by the German excavations which have been in progress since 1899. Owing to its situation at the mouth of the river Mæander, the principal river of western Asia Minor, Miletus enjoyed considerable advantages as a commercial city. Hence the care with which the later additions to the early Ionian town were effected. For example, the markets are placed in direct communication with the harbours. There were two markets, a northern and a southern, both surrounded by Doric colonnades and numerous chambers. The most important of the buildings excavated is the Council House, which probably dates from the third to second century B.C. It was approached through a marble gateway of Corinthian style, the walls of which were covered with inscriptions recording decrees, public contributions, and other matters of public interest. This gateway led into a colonnaded court, with an altar in the middle. At the far end of the court was the Hall of Assembly of the Council, which was fitted inside with a semicircle of seats rising in tiers (cf. Fig. 23, which reproduces a German restoration of the building and court). Another building which served as a public archive was the Delphinion, where a series of very important inscriptions has been recovered. One records the rules of a Milesian

guild of dancers, who danced at certain points on the sacred road to Didyma, one of these points being the "statues of Chares." These are evidently the archaic statues which lined the sacred road, some of which are in the British Museum. On one of these is an inscription to the effect that it represents "Chares, the son of Kleisis, ruler of Teichioussa." Most of the inscriptions come from the walls of the Doric colonnades enclosing the building. One gives a list of magistrates, among them the "eponymous" magistrates of 523–260 B.C., whose names were employed in official dating. Naturally this document is of considerable importance for the history of Miletus. Other inscriptions deal with the relations between Miletus and her daughter cities, others are records of treaties with neighbouring states, others are of a more domestic character, such as one which describes a bequest by a citizen named Eudemos, in the second century B.C., of two talents of silver for educational purposes. The excavation of the temple at Didyma, already mentioned, has yielded interesting inscriptions; one throws light on the way in which marble was obtained from the Ægean Islands and transported, and mentions machines for raising columns.

Some important buildings of the Roman period at Miletus may find a brief mention, viz. the

theatre, the stadion, the Thermæ or public baths, and a Nymphæum or well-house. The theatre was the largest in Asia Minor, occupying a position on the highest ground of the town. The stage is well preserved and (as in the case of Priene) is fronted with columns, alternately of black and red marble. The stadion, which probably dates from the third century A.D., is chiefly noteworthy for its imposing entrance portico of sixteen Corinthian columns. The baths were founded in the second century A.D. by the two Empresses Faustina, and have the usual elaborate arrangements for heating by hot air. The most interesting find made here is a group of statues representing Apollo and six Muses. The Apollo probably goes back to a Praxitelean type, while the Muses seem copied from types introduced by the Rhodian sculptor Philiskos. The Nymphæum, of which only three niches from the lower storey now remain, had originally three storeys with eighteen niches. At the top was a cemented reservoir for the water.

About fifteen miles inland from Miletus lay MAGNESIA, on the Mæander, thus called in order to distinguish it from the northern Magnesia near Mount Sipylos. The city was chiefly famous for its shrine of Artemis, known as Artemis Leukophryene, or Artemis of the white brows.

This temple, originally built in the sixth or fifth century B.C., but reconstructed towards the end of the third, has been recovered in its ground-plan by the German excavations begun towards the end of 1890. It is of the Ionic order, with eight columns on its short and fifteen on its long sides. The only sculptured decoration recovered is that belonging to a frieze in high relief which ran over the exterior columns with a depth of about twenty-seven inches. The subject was the one so common in Greek art, the battle between the Greeks and Amazons. The slabs preserved are mainly divided between the Museums of Paris, Berlin, and Constantinople. They show that the composition resolved itself for the most part into a series of single combats between Greek foot-soldiers and mounted Amazons, and that it must have been somewhat monotonous in effect. Before the west front of the temple are the remains of a large rectangular altar, decorated with a frieze of deities in relief, though only one figure, that of Asklepios, is well preserved. The buildings round this temple are very similar in character to those which surrounded the temple of Athena at Pergamon. It was bordered on three sides by colonnades and on the fourth by the portico of the market. This large open space of about two hundred by one hundred yards was

enclosed by porticoes, and at the south end are the remains of an Ionic temple sacred to Zeus Sosipolis, the saviour of the city. The base of the statue of Zeus, who, as a coin shows, may have held a statue of Artemis Leukophryene, has been found. To the south of the market-place lay the theatre, originally built in the fourth century B.C. but much altered later on. The town as a whole was laid out with much regularity by the Hellenistic architect Hermogenes. Of statues discovered in the course of the excavations the most noteworthy are three inscribed portrait statues of women of about the first century B.C., called Bæbia, Saufeia, and Polla Valeria. There is also a realistic head of the Emperor Augustus, representing him in the closing years of his life. Some six hundred inscriptions have been found, a large number of which come from the back walls of the porticoes. They are, in many instances, answers in letter form sent by various potentates and dignitaries to invitations from the Magnesians to festivals of their great goddess. On the temple of Zeus Sosipolis was an inscription giving directions for a sacrificial ceremony in honour of the god.

Perhaps the most interesting results of these excavations on the sites of Hellenistic cities is the light they have cast upon the later Greek

system of town-planning. Wherever the ground lent itself to the formation of a series of terraces, this arrangement was adopted for the effective grouping of the principal buildings. The chief temple forms the most prominent object; there are usually one or more spacious market-places surrounded by colonnades, a large theatre, a council house, and building for public archives. The private houses were not as a rule large, but were built with a view to securing as much privacy and quiet as possible, and also with an eye to the prevailing climate. In the inner decoration colour played an important part, though it was used with the utmost simplicity. The streets were narrow and not apparently adapted for much wheeled traffic. A leisured calm seems to have prevailed in these slave-served cities as contrasted with the restless activity which is the key-note of the modern town.

The geographical position and history of SARDES, the capital of the kingdom of Lydia, mark it out as a peculiarly interesting site for excavation. The city was a natural centre for trade passing between the Greek cities on the coast of Asia Minor and the East. The Lydian Empire attained great power and wealth in the seventh and sixth centuries before Christ and the name of its last king, Crœsus, has become

proverbial for riches. To the Lydians is ascribed the invention of coinage, with its incalculable advantages for the progress of mankind.

The site of the city has long been well known, marked by two Ionic columns evidently belonging to a temple of the later Greek period, but the excavation of the place presented peculiar difficulties, owing to large masses of earth washed down from the acropolis above it. The task was undertaken by American excavators and was begun in March 1910.

The earlier city of Sardes lies to the west of the acropolis (in which district the two Ionic columns already mentioned were situated), towards the river Pactolus, and the western end of the temple had become exposed owing to erosion by water. The American excavators naturally began at this spot, working steadily towards the east where the accumulated silt reached a depth of over thirty feet.

Besides this earlier town, a Roman and a Byzantine city were built on and below the north side of the acropolis respectively. The Roman city rested in terraces on the side of the mountain. Remains of a theatre, circus, etc., are still visible, and these probably belong to the city as rebuilt by the Emperor Tiberius after its destruction by earthquake in A.D. 17. The Byzantine city

lay below the Roman, and the remains of walls, baths and a basilica belonging to it lie out in the plain.

To return to the results of the American excavations, which were continued each year until their interruption by the War in 1915. The chief work accomplished in that period was the complete clearance of the temple to which the two Ionic columns belonged. An inscription of the fourth or third century B.C. proves that it was sacred to Artemis—that is, the Asiatic Artemis —the Mother Goddess, protectress of wild beasts. The temple is of the Ionic order, dating from the fourth century B.C., and covers a rectangle of more than 100 by 50 yards. It has eight columns at each of the short ends (octostyle) and twenty on each of the long sides. It is of the type known as pseudodipteral: that is to say, the columns of the porch suggest, in combination with the external line of columns, a double row. A pseudodipteral arrangement is also employed in the above-mentioned temple of Artemis at Magnesia. The cella, or main cult-chamber, was divided by two rows of six columns, and at the west end was a treasure chamber, the roof of which was supported by two columns. Some of the columns have richly carved bases, and the capitals show a great variety of form. The

temple was unfinished when abandoned, and much of the carving, especially at the east end, was never completed.

The excavations have resulted in the discovery of several interesting inscriptions, and in particular of a number of texts in the Lydian language. One, a bilingual in Lydian and Aramaic, should prove of great value for the interpretation of Lydian.

The interruption of the excavations by the War has delayed the exploration of the deeper strata, which should throw light on what is by far the most interesting period of the city's history, namely, that of the time of the Lydian Empire ; but tombs of this period on the further side of the river Pactolus have been explored and have furnished interesting finds of jewellery and pottery. These finds raise hopes of important discoveries when the lower strata of the city are reached.

CHAPTER V

TEMPLE SITES

SEVERAL of the sites excavated in recent years derive their interest chiefly, if not entirely, from an important temple built upon them. A separate chapter may therefore conveniently be devoted to these temple sites. We may deal first with such sites on the mainland of Greece. At THERMOS, in Ætolia, the temple of Apollo Thermios was excavated between 1897 and 1905. The temple is Doric and presents several special features of interest. It seems to have been of wood, and was decorated with painted terra-cotta slabs. It dates probably from the early sixth century, and bears a close resemblance in structure to the early temples of Sicily and Pæstum; like the "Basilica" at Pæstum it had a middle row of columns down the cella. A highly interesting series of "metopes" (square panels placed above the columns) have been found, decorated with paintings instead of the usual relief sculptures. The best preserved represent respectively a Gorgon's head, a huntsman carrying a deer and

wild boar slung on a pole, Perseus carrying the head of Medusa, and two women facing one another, one bearing the name ΧΕΛΙΔΩΝ "Swallow," and a group of three seated women. Another remarkable feature of the temple is the enclosure wall, which is built of very large blocks of stone and fortified at intervals with towers, still standing to the height of a man, a striking witness to the disturbed state of Ætolia in early times. Within the enclosure several inscriptions recording grants of consulship (προξενία) have been found.

In Bœotia, four miles to the west of Thebes, the temple of the Kabeiri was excavated by the Germans in 1887-8. The temple, though several times reconstructed, was in existence from early Greek to Roman times. It is of peculiar structure, having four internal divisions instead of the normal three. The Kabeiri seem to have been deities of a subterranean character, half goblins, whose worship flourished in the island of Samothrace as well as in Bœotia. At Thebes they are found in the relationship of father and son, as may be judged from the objects excavated from the temple. The potsherds frequently show grotesque scenes and parodies, while several votive objects, such as bells, wheels, figures of bulls, and terra-cotta models of tops, are inscribed with

dedications to the two deities. Another sanctuary site in Bœotia which has been excavated in recent years is that of Apollo Ptoïos, situated on a three-peaked mountain north-east of Akraiphia. The excavations, which were conducted by the French in 1885 and 1903, were remarkable chiefly for the archaic statues of nude male figures found in them. These are generally considered to represent Apollo, though in some cases they may be portrait statues of the dedicators. Inscriptions throw light on the worship of Apollo Ptoïos and upon dedications made to him. The temple had the right of asylum, and there was also an oracle attached to it. There were, however, in this northern part of Greece two oracles of far greater fame, those of Dodona and Delphi, but these fall more naturally into the chapter dealing with great centres of Greek life.

A sanctuary oracle of minor importance was that of Amphiaraos, which lies among hills near Oropos on the northern border of Attica. The ruins were excavated by the Greek Archæological Society between 1884 and 1887. Part of the temple plan, a long colonnade in which patients probably slept when awaiting the dream-revelations, and a small theatre were uncovered. Very interesting is the light cast by inscriptions upon the rules of the place. The priest had to attend

for not less than ten days each month from the end of winter to ploughing time, and each patient had to pay a fee of at least nine obols (about a shilling) into the treasury before he could sleep in the sanctuary and obtain his dream-oracle. Other inscriptions mention gold and silver treasures belonging to Amphiaraos, including dedications of copies of various parts of the human body made by grateful patients who had been healed of their infirmities.

Akin in many respects to the sanctuary of Amphiaraos is that of Asklepios at EPIDAUROS in Argolis, situated in a beautiful mountain-girt valley. This was excavated by the Greek Archæological Society in 1881-7 and 1891-4. The most important buildings uncovered include the temple of Asklepios, the theatre and a circular building known as the Rotunda, the temple of Artemis, and the great colonnade. An inscription shows that the Doric temple was four years and eight months in building, and that it was put out to contract under the superintendence of an architect named Theodotes at a salary of 353 drachmæ (about £14). Near the temple was the Abaton, or place where the patients slept, probably to be identified with a long Ionic colonnade of two storeys. Here were found two inscriptions describing cures effected by Asklepios.

Two extracts from these may be given (the translation is that of Dr. Frazer): "Thyson, a blind boy, had his eyes licked by one of the dogs about the temple and went away whole." "Gorgias of Herakleia had been wounded by an arrow in one of his lungs. Within eighteen months the wound generated so much pus that sixty-seven cups were filled with it. He slept in the dormitory, and in a dream it appeared that the god removed the barb of the arrow from his lung. In the morning he went forth whole, with the arrow-barb in his hands."

Another building near the temple was the circular building called the Rotunda, with an outer Doric and an inner Ionic colonnade. Below the centre of the building are three passages of labyrinthine form; the exact use of the structure remains a mystery. We know that the priests of Asklepios acted as treasurers for the expenses involved in the building, which took twenty-one years to complete. The architect was Polykleitos, who also built the theatre, the most perfectly proportioned and the best preserved in Greece. The view (Fig. 24) shows that this theatre was, like most of the Greek theatres, hewn out of a hill-side. The fifty-five tiers of seats are built in limestone, the orchestra is a perfect circle, and there was a stage wall some

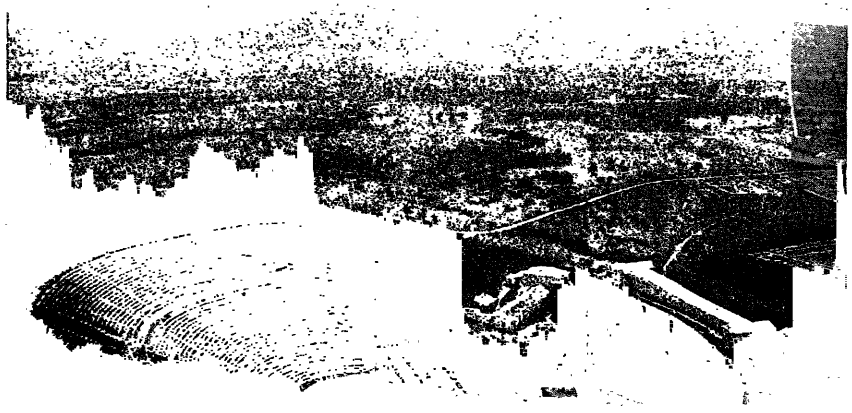


FIG. 24.—EPIDAUROS. VIEW OF THE THEATRE FROM MT. KYNORTION

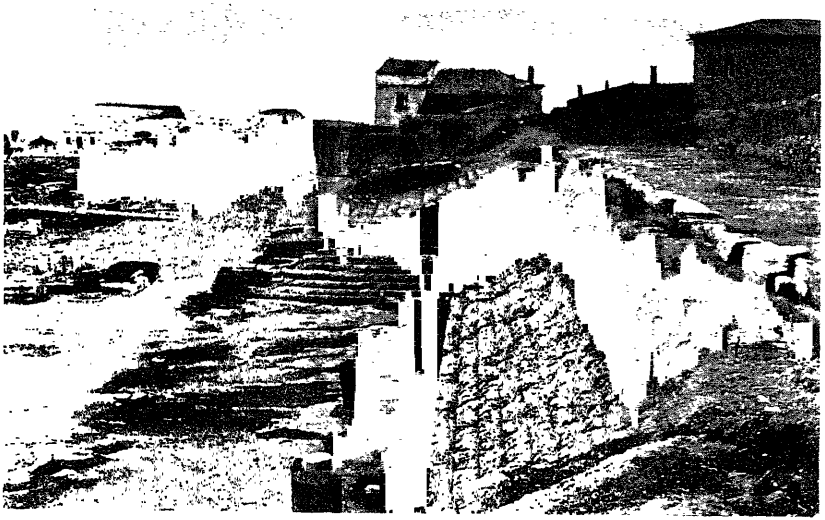


FIG. 25.—HALL OF INITIATION AT ELEUSIS

twelve feet high, adorned with eighteen Ionic half columns.

In the neighbourhood of Athens there are two temple sites which deserve special mention. At Eleusis, the great centre of the mysteries of Demeter and Persephone, partial excavations were carried out early in the nineteenth century and again in 1860. The site was, however, completely cleared by the Greek Archæological Society between 1882 and 1887. The sanctuary of Demeter lay to the east of a hill which formed the acropolis, and was bounded on three sides by a fortification wall and on the west by the acropolis. The main entrance was on the north through a great gateway, or Propylæa, an almost exact copy of the Propylæa at Athens. On each side of this was a triumphal arch of Roman date. Another small Propylæa lies about fifty yards to the south of the great one. An inscription on the architrave shows that it was vowed to Demeter and Persephone by Appius Claudius Pulcher, a friend of Cicero, in 54 B.C. On the right stands a temple of Pluto, within the precinct of which was found a fine marble head which has been held to represent Eubouleus (a chthonic deity associated with Pluto) and to be the work of Praxiteles.

The Hall of Initiation is a single chamber

of about 170 feet square. The roof was supported by six rows of seven columns, the bases of which still remain. All round the Hall ran eight tiers of steps, broken only by the six entrances, two of which are on each side, except the western. The mysteries were evidently viewed from these steps by the initiated. Fig. 25 shows the western (acropolis) side of the Hall as excavated, the steps and remains of the columns being clearly seen; in the distance are the bay of Eleusis and the island of Salamis. On the eastern front of the Hall was a long portico, built by the architect Philo about 300 B.C.

In the island of Ægina, off the coast of Attica, lie the ruins of a temple which was considered till comparatively recent times to be that of Zeus Panhellenios—Zeus, the god of all the Greeks. The systematic excavation of the temple site was carried out in 1901 and the following years by the Germans, and in the course of these excavations an archaic inscription was found which showed that the temple was dedicated to Aphaia, a goddess peculiar to Ægina. The temple was first built in the seventh or sixth century B.C., the period to which the above-mentioned inscription belongs, but the one now standing was built on the site of the first temple after it had been destroyed, perhaps by the Persians in 490 B.C. It

is a Doric temple of the ordinary type, with six columns at each narrow end and twelve on each of the long sides. An important result of the excavations was the acquisition of fresh evidence for a more satisfactory reconstruction of the gable sculptures now at Munich, groups which probably represent the expedition of Herakles against Troy and a battle between Greeks and Amazons respectively.

In the Peloponnese the results of the excavations at Epidauros have already been described. Two further temple sites may be briefly mentioned. On the hills which bound the plain to the west of Megalopolis lie the ruins of the temple of Persephone, the Mistress (Despoina) of Lykosura, which were excavated for the Greek Government in 1889, 1890, and 1895. The temple is Doric, but with a row of six columns on the front only. In the cella, or principal inner chamber, is a colossal pedestal of limestone. This supported a sculptured group by Damophon of Messene. From the various fragments found this group was reconstructed by Mr. Dickins, of the British School at Athens, and was assigned by him to the second century B.C. The reconstruction, which has recently been confirmed in its main details by a representation of the group on a coin of the Imperial period, shows Demeter

and the Despoina seated in the centre on an elaborate throne, with standing figures of Artemis and the Titan Anytos on either side respectively.

At ARGOS, in addition to the finds belonging to the archaic period (see p. 30), the Americans have excavated the site of the later temple, built after the old temple was burnt down in 423 B.C. The temple was of the Doric order, with (probably) six columns at each end. The most important piece of sculpture found was a beautiful head of a woman (Fig. 26), a work of the Polykleitan School, perhaps representing the goddess Hera.

We may now leave the mainland and pass to the coasts of Asia Minor and the adjacent islands. A famous temple site is that of the island of Kos, sacred to the god of healing, Asklepios. German expeditions were made in 1898 and 1900 in the hope of discovering the site of the famous temple, described by Strabo as lying in the suburb of the city. The same writer observes that the temple was renowned and full of votive offerings, including a picture by Apelles. The site was not discovered till 1902, when it was found about a mile and a half west of the town walls, at a spot about 320 feet above the sea-level. As the modern town of Kos probably occupies approximately the same site as the ancient city, it will be seen that the sanctuary was quite separated

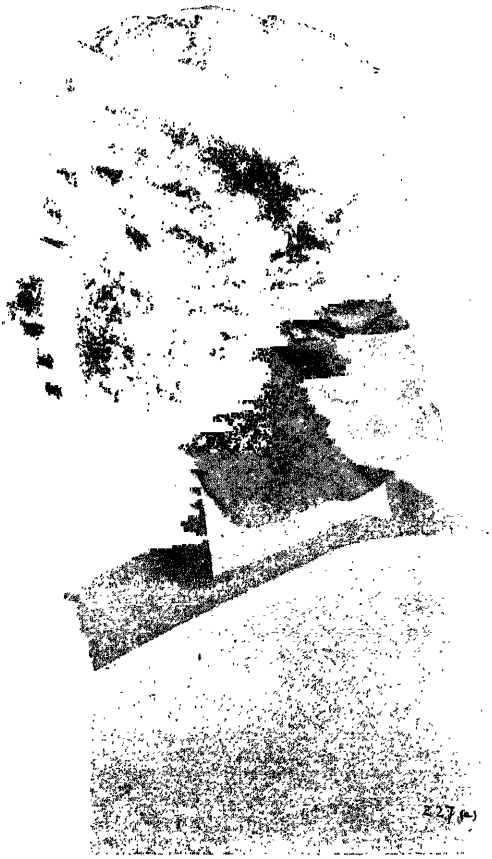


FIG. 26.—HEAD OF HERA (?) FROM ARGOS

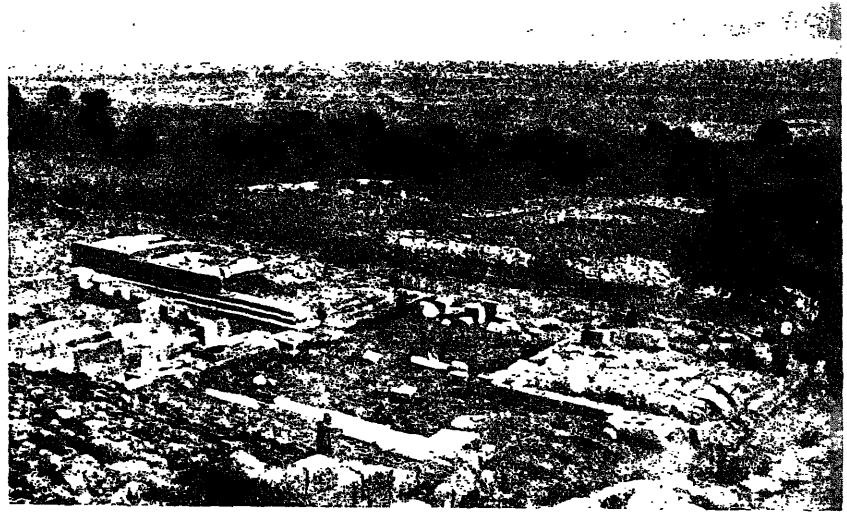


FIG. 27.—KOS. VIEW OF THE SECOND TERRACE, WITH REMAINS OF TEMPLE AND ALTAR

from the town, though not so far distant as to render a theatre, baths, and other conveniences a necessity, as in the case of Epidauros. The sanctuary buildings lay on three artificial terraces. On the uppermost are the remains of the Doric temple of Asklepios, with six columns on its short and eleven on its long sides ; there are also traces of porticoes on three sides. Below, on the second terrace, which was reached from the first by a staircase, are the remains of a temple and an altar. It seems likely that this temple and altar belong to the older sanctuary of Asklepios and Hygieia, alluded to in the mimes of Herondas, where the statues in the precinct are pointed out. The third terrace seems to have been a kind of public promenade, bounded by porticoes. On its southern side are the remains of the sacred well in a semicircular niche overlaid with marble. Near it are the remains of a small shrine of white marble, dedicated, as an inscribed base of a statue shows, to the Emperor Nero in the character of Asklepios by a physician, C. Stertinius Xenophon. The view (Fig. 27) shows the staircase leading from the first to the second terrace, with the remains of the temple and altar. Below lies the third terrace with the remains of its porticoes. The date of the upper temple of Asklepios is the third century B.C., and it seems,

after suffering considerably at the hands of iconoclasts in the fourth century after Christ, to have perished finally in the earthquake of 554. It was a regular storehouse of inscriptions. Some of these relate to rites of purification, others are copies of invitations to attend the great festival of Asklepios. An important series consists of decrees in honour of physicians of Kos, many of whom did good service in foreign towns. An inscription of considerable historical importance describes a victory over the invading Gauls gained at Delphi in 279 B.C., and mentions offerings carried by deputies to the Pythian Apollo at Delphi. The sanctuary buildings at Kos were surrounded by groves of cypresses, and an inscription of the fifth century B.C. forbids the cutting down of these trees without permission under penalty of a thousand drachmæ (£40). The impression gained from the remains at Kos is that the treatment here, in conformity with the traditions of the great Hippokrates, was a rational rather than a wonder-working one, such as we find at Epidauros.

The great temple of Hera at SAMOS was called by Herodotus "the greatest temple of all those we know." Here too the Germans have excavated, with the result that its dimensions are known—368 by 178 feet. If we compare these dimensions with those of the largest temples in Greece proper,

viz. the Parthenon, which measures 228 by 101 feet, or the temple of Zeus at Olympia, which is nearly of the same size, we see that the statement of Herodotus is accurate. The temple was of the Ionic order, with 132 columns in all, a triple row of eight columns at each end, and a double row of twenty-four on each long side, together with ten in the front chamber of the temple (the *pronaos*). We know that the early temple was destroyed about 517 B.C., so that the one excavated probably dates from the late sixth or early fifth century.

In the Troad the Americans between 1881 and 1883 excavated the temple at Assos. This crowned the acropolis of the place, which rises in steep cliffs sheer from the sea. The most interesting finds made in this Doric temple were fresh sculptured blocks from above the columns. One shows Herakles shooting at three Centaurs, others animals (lions, bulls, etc.) fighting. The American excavators assign the erection of the temple to the middle of the fifth century B.C., but few will be prepared to place the sculptures later than the sixth century.

At EPHESUS the site of the famous temple of Artemis remained undiscovered till 1869, when it was identified by J. T. Wood. His excavations lasted till 1874, and as a result considerable portions of the temple came into the British

Museum. Some of these belong to the temple erected in the latter part of the sixth century B.C. with the aid of contributions made by Crœsus, King of Lydia. The base of a column from this early temple has an inscription which is plausibly restored, *Κ*ϱ*[οῖσος ἀνέ]θηκε*, "dedicated by Crœsus." This temple was burnt down in 356 B.C. by one Herostratos, to make, it is said, his name immortal. The structure which followed was regarded as one of the wonders of the ancient world. It was probably finished towards the end of the fourth century B.C., after an offer on the part of Alexander the Great to rebuild the temple at his own cost, provided that his name were placed on it, had been declined. According to Pliny, the temple, which was of the Ionic order, had 127 columns, 36 of which were sculptured. Several parts of these columns, consisting of drums and square piers, are now in the British Museum. The best preserved is a sculptured drum which has a group not improbably representing Hermes leading Alkestis to the upper world in the presence of Pluto, Persephone, and Thanatos (Fig. 28). It may be added that the Austrians in 1896 and the following years, and Mr. D. G. Hogarth in the British Museum excavations of 1904 did much towards clearing up the history of the successive temples on the site of Ephesus.

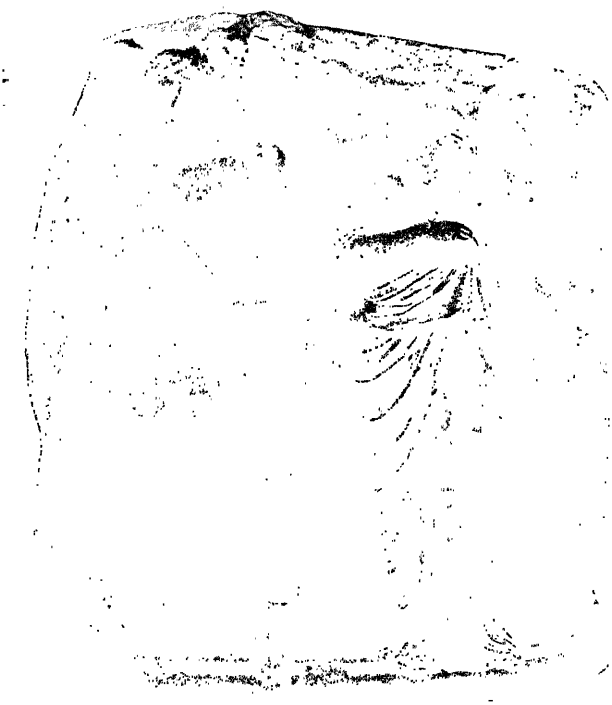


FIG. 28.—EPHESUS. SCULPTURED BASE OF COLUMN FROM THE TEMPLE OF ARTEMIS. HERMES, ALKESTIS AND THANATOS



FIG. 29.—REMAINS OF THE TREASURIES ON THE SACRED WAY, DELPHI

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CHAPTER VI

GREAT CENTRES OF GREEK LIFE—DELPHI, OLYMPIA, ETC.

In this chapter the results of excavations on four of the most noted Greek sites will be described, viz. Dodona, Delphi, Olympia, and Delos. These were places where the common religious aspirations of the Greeks came as it were to a focus.

In the far north of Greece, in Epeiros, lay the famous sanctuary of Zeus at Dodona, where oracles were given through the rustling of the leaves of a sacred oak. The site was first identified at the foot of Mount Tomaros in 1875–6, and as a result of the excavations the sacred enclosure of Zeus and Dione yielded many bronze statuettes of Zeus and many tablets of bronze and lead inscribed with the requests of persons consulting the oracle, and also with the answers of the priests. That the requests sometimes related to things of trivial importance may be judged from the following specimen :

"Agis asks Zeus Naïos and Dione as to the

coverlets and pillows he has lost. Can it be that any outside person has stolen them?"

As a whole the excavations at Dodona were not thorough in character. The theatre still remains covered, and the ruins of the temple are overgrown, while several of the objects in the Dodona collection are reasonably supposed to have come from other sites.

The most famous oracle of Greece was at DELPHI, situated amid rugged mountain scenery in Phokis. Various preliminary excavations were carried out in 1840, 1860–1, 1880–7, but the main excavations were conducted by the French School under M. Homolle from 1892 to 1903. The chief features of the site as laid bare by these excavations will be briefly described. We first enter the sacred precinct (as did the traveller Pausanias in the second century after Christ) at the south-eastern corner by the sacred way. Here on either side were the various offerings made by the different states, such as the bronze bull dedicated by the Corcyræans, and the thirty-eight bronze statues erected by the Spartans in commemoration of their victory at Ægospotami. Next came the various "treasuries," *i. e.* small shrines dedicated by the various cities of the Greek world as an outward testimony to their enthusiasm for the Delphian Apollo, and as receptacles for

their pious offerings. The wealth of sculptured decoration was often not the least sign of their devotion to the god. Most of these treasuries are situated near the bend of the sacred way towards the north, those of the Sikyonians, Siphnians, Thebans, and Athenians (Fig. 29) looking downwards towards the entrance to the precinct. Strabo indeed attributes the greatness of Delphi to these treasuries "which peoples and kings founded, and into which they placed their dedicated wealth and the works of the greatest artists." True to this description, the treasure houses have furnished some interesting sculptures. That of the Sikyonians, built about 580 B.C., has a score of metopes the subjects of which are identified by inscriptions—Europa carried off by the bull, Helle on the ram, the hunt of the Kalydonian boar, etc. The most striking series is, however, that furnished by the treasury of the Knidians, built about 510 B.C., the façade of which, as restored in the Museum of Delphi, is here reproduced (Fig. 30). The front portion is supported by two "Caryatids," or columns, in the form of women, which in their general scheme bear a marked resemblance to the "Korai" or "Maidens" found on the Acropolis at Athens. Above runs a frieze, originally decorated with colour, representing on the left an assembly of the

gods, on the right a combat between the Homeric heroes Hector and Æneas on the Trojan side and Menelaos and Meryon on the Greek side. They are fighting over the body of Euphorbos. In the pediment or triangular gable is a group representing the legendary struggle of Apollo and Herakles for the Delphian tripod. The foreground in the illustration is occupied by the colossal figure of a seated sphinx, probably an offering of the Naxians made in the first half of the sixth century B.C. It originally stood on a column south of the retaining wall of the temple of Apollo. The remains of this famous temple of Apollo, in which the Pythia gave the inspired oracles of the god, are scanty, for it was much rifled for building material in the Middle Ages. The remains (which are seen in the illustration, Fig. 31, from a point above the theatre) consist of the foundations and parts of the pavement. The temple was several times rebuilt, on the first occasion by the Alkmæonidæ after its destruction by fire in 548–7 B.C.; on the last (partially) by Nero and Domitian at a considerable interval of time after damage caused by an irruption of barbarians in 84 B.C. Most of the existing remains of the temple, however, probably date from the fourth century B.C. The temple was of the Doric order, and had six columns on its short and fifteen on its



FIG. 30.—NAXIAN SPHINX AND RESTORED FAÇADE OF THE KNIDIAN TREASURY, DELPHI

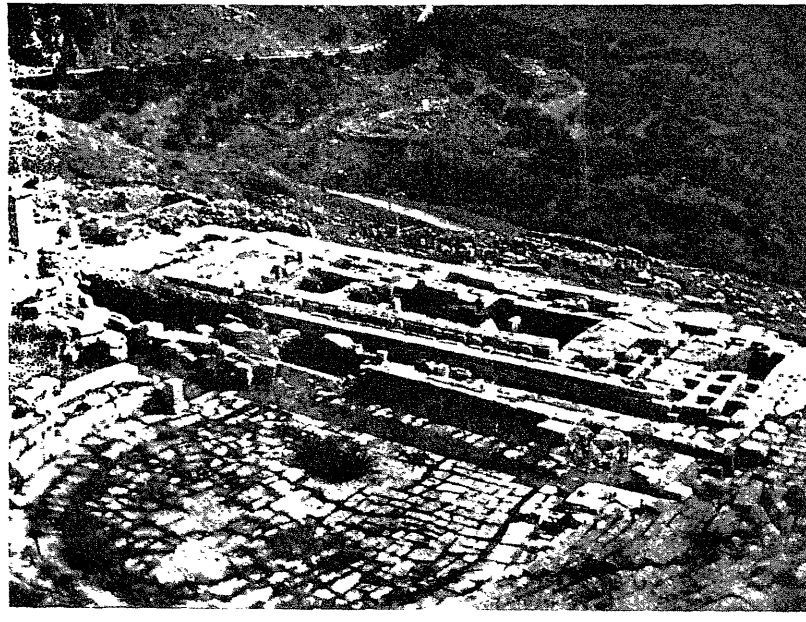


FIG. 31 —THEATRE AND FOUNDATIONS OF THE TEMPLE OF APOLLO, DELPHI

long sides. The inner columns were Ionic. Of the external sculptured decoration, mentioned in the *Ion* of Euripides and by Pausanias, nothing remains. Recent excavations have made it probable that the oracular chamber was an artificial cave, entered through a shrine which stood against the back wall of the cella. Around the temple, and especially towards the eastern end, were numerous statues and offerings, the bases of which have been found. About twenty-five yards from the north-east corner of the temple is a long base; on this stood nine statues set up in honour of Daochos, tyrant of Thessaly, and of his ancestors. Parts of all the statues, with the exception of that of Daochos, are preserved. The most noteworthy of them is one of Hagias, which has on the base an inscription almost identical with that on fragments of a base found at Pharsalos in Thessaly in 1811, wherein it is said that Lysippos was the sculptor. The conclusion is that Daochos, when tetrarch of Thessaly, set up between 339 and 332 B.C. bronze statues of himself and his ancestors made by Lysippos. At the same time copies must have been executed in marble and dedicated at Delphi. We see therefore in this statue (Fig. 32) a good contemporary copy of a portrait statue by Lysippos, and while we note the characteristically slender proportions

adopted by Lysippos, we are also favourably surprised by the vigour and expressiveness of the head with its intense and deep-set eyes, a feature which had not previously appeared in copies of Lysippos's works. The most famous, however, of all the statues discovered in these excavations is that representing a charioteer. The work is in bronze, and was found between the temple and the theatre. The inscription on the statue base is unfortunately not well preserved, and the work (Fig. 33) has been variously attributed to a dedication by Hieron, tyrant of Syracuse, his brother Polyzalos, Anaxilas, tyrant of Rhegium, or Arkesilas IV., tyrant of Cyrene. In any case the work almost certainly forms part of a chariot group dedicated in memory of a victory gained in the games, and falls between 480 and 470 B.C. In its strength and simplicity it is one of the most striking monuments of Greek sculpture which we possess. The theatre, part of which is seen in Fig. 31, is one of the best preserved in Greece, with thirty-three tiers of seats divided into seven "wedges." The seats in the front row are covered with inscriptions relating to the manumission of slaves. Beyond the theatre, on the highest parts of the site, are the remains of the excellently preserved stadion, or racecourse, surrounded by twelve tiers of seats like those of the theatre.

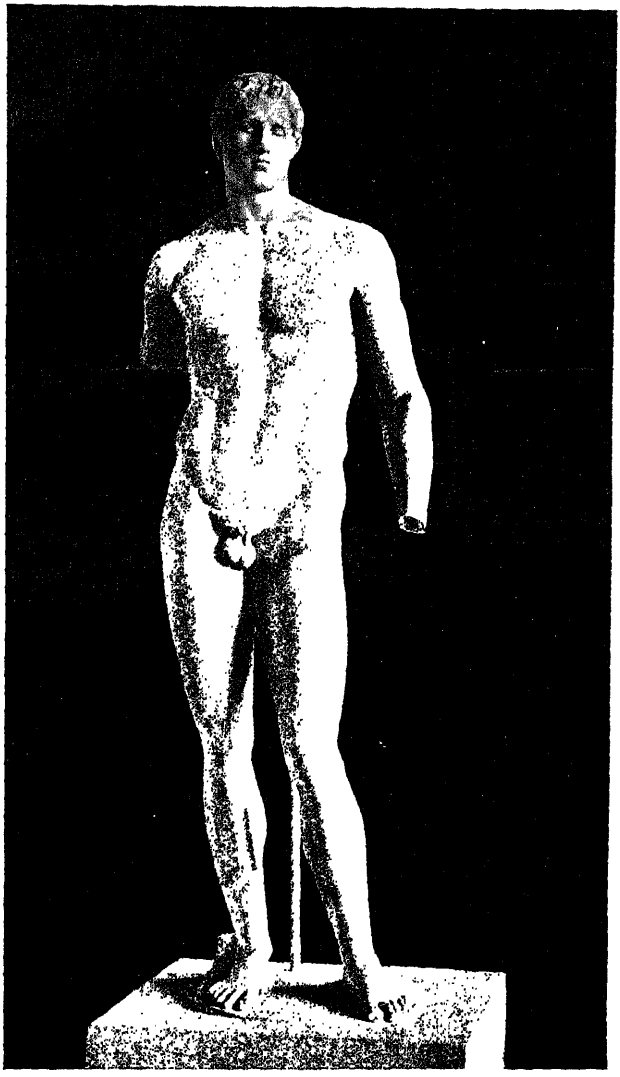


FIG. 32.—STATUE OF HAGIAS, DELPHI



FIG. 33.—BRONZE CHARIOTEER
FROM DELPHI

We pass from Delphi to OLYMPIA, the great centre of Greek athletic life in Elis in the Peloponnese, a site famous for many reasons, but perhaps not least as supplying the theme of many of Pindar's most majestic odes. The sacred precinct, or Altis, which lies in a broad plain between the rivers Cladeus and Alpheus, was excavated by the German Government between 1875 and 1881.* On the north the precinct is bounded by Mount Kronios, on the west, south, and east by walls and a colonnade. The principal building within it is the temple of Zeus, the foundations and bases of the columns of which are still in position. The temple was probably built between 468 and 452 B.C. of a shell conglomerate (the curious shell structure is very plainly visible in the drums of the columns), originally covered with stucco. The ruins of the great Doric columns lie scattered on and around the foundations. Over the columns at each end of the triple-chambered inner building of the temple were six sculptured panels (metopes) representing the twelve labours of Herakles. Fragments of all these have been found, and some of them are of extraordinary force and fire, particularly one showing Herakles in the act of

* The temple of Zeus had previously been explored by a French expedition in 1829.

taming the Cretan bull. Here the opposing sweep of the bodies is admirably rendered. Another striking metope is one which shows Herakles bearing the burden of the heavens in the place of Atlas, who has fetched for him the apples from the garden of the Hesperides, and here holds them out in playful mockery to the hero who cannot take them for the burden which he bears. Another metope (Fig. 34) shows Herakles approaching his patron goddess Athena, after shooting the man-eating Stymphalian birds. The goddess, who is seated on a rock, wears the ægis. She turns towards Herakles with a friendly welcome, probably to receive a bird which he held out to her. The figures possess a calm dignity, though there is still a certain want of freedom in the sculpture. Originally the effect of the metopes must have been greatly enhanced by means of colour, traces of which are still preserved. The middle room of the temple (the cella) was divided into three. At the western end of the central portion, on a block of black Eleusinian stone, was the great seated image of Zeus, made of gold and ivory, the masterpiece of the sculptor Pheidias. No trace of the image remains, but an idea of the general form of the statue can be obtained from representations of it on coins of Elis. It is otherwise with

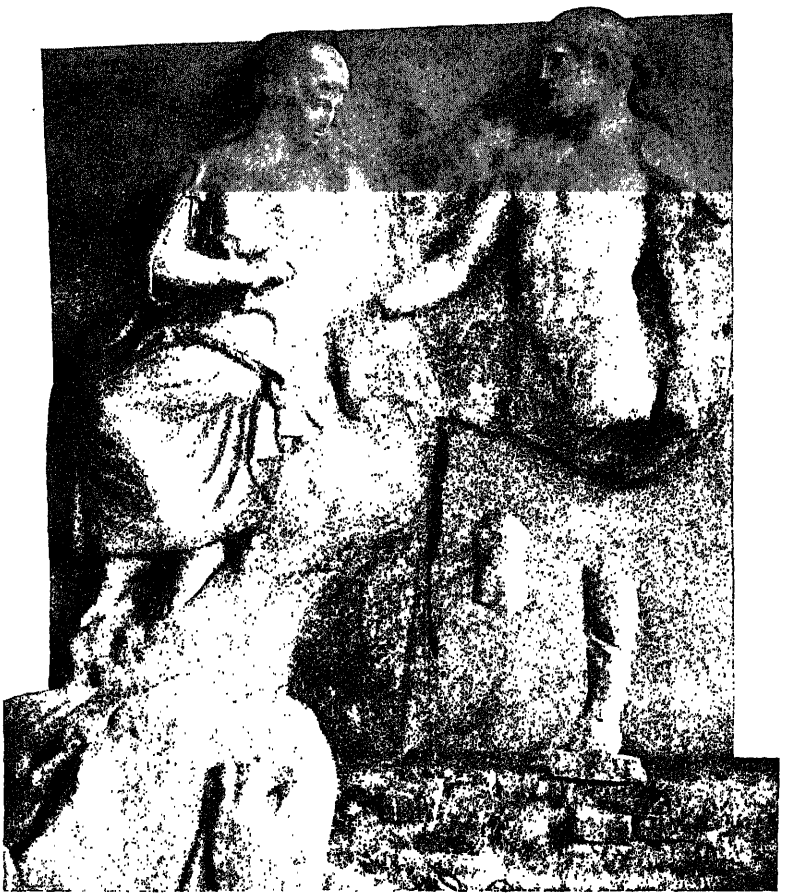


FIG. 34.—METOPE FROM TEMPLE OF ZEUS, OLYMPIA. HERAKLES DELIVERING THE STYMPHALIAN BIRDS TO ATHENA

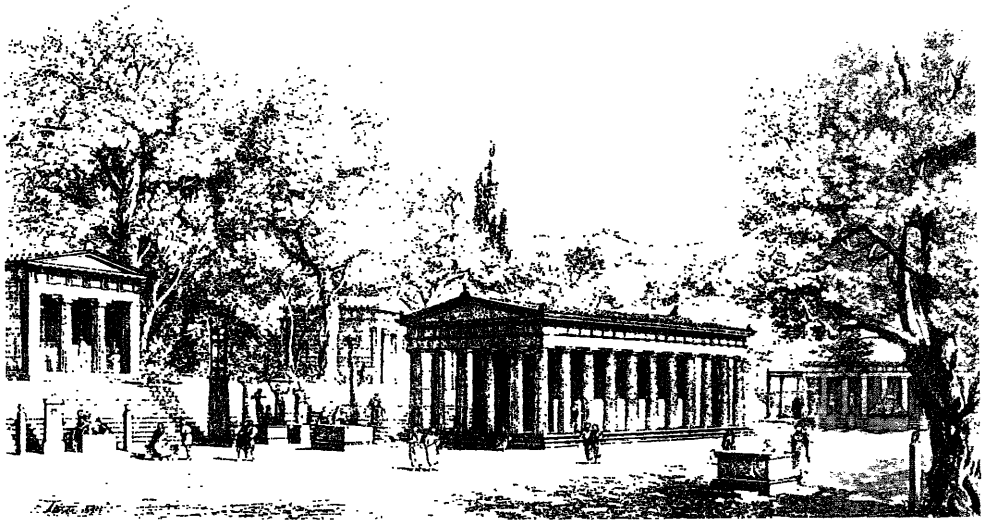


FIG. 35.—OLYMPIA. RESTORATION OF THE METROON AND TREASURE HOUSES

the sculptured groups which filled the gables, parts of nearly all the figures being preserved in the Museum at Olympia. The eastern group represents the chariot race between Pelops and Œnomaos for the hand of Hippodameia. The preparations for the race are depicted, with Zeus standing between the two principal actors. The western group shows the battle of the Lapiths and Centaurs at the marriage feast of Peirithoos, with Apollo standing in the centre. The style of the gable sculptures is stiff, though not undignified, and on the whole they are inferior to those of the metopes. North of the temple of Zeus, at the foot of Mount Kronios, lie the remains of the temple of Hera, the earliest of the purely Greek temples, going back in origin perhaps as far as the tenth century B.C. The Doric columns stood at unequal distances from one another, and are also of unequal diameters. These facts point to the original columns having been of wood, and to their having been replaced gradually by stone columns. In the time of Pausanias (second century after Christ) one wooden column was still standing. As in the case of the temple of Zeus, the cella was divided into three parts by columns, and between these columns stood statues mentioned by Pausanias. Of these the famous Hermes of Praxiteles was

found in May 1877 fallen before its pedestal. This splendid statue represents the youthful Hermes with his right arm raised and his left leaning on a tree trunk on which his cloak is laid. On this arm he holds the infant Dionysos, who is stretching out his hand towards some object, probably a bunch of grapes, originally held in the god's missing right hand. It is probable that the head of another statue described by Pausanias, viz. a seated figure of Hera, is to be identified with an archaic head of limestone, twice life-size, which wears a crown, and was found in the course of the excavations. As he passes eastwards from the Heræum the visitor skirts a raised terrace overlooking the precinct. On this are the remains of the "treasuries" of the various cities. As at Delphi (see p. 88) these buildings took the form of small temples. There are considerable remains of three, those of Sikyon, Megara, and Gela. Fragments of the gable sculptures of the Megarian treasury (identified by an inscription) are preserved and represent a battle between gods and giants. In these treasuries the various states deposited their offerings to Olympian Zeus. Beneath the line of the treasuries is a series of bases on which stood the bronze images of Zeus, called Zanes, set up out of the fines imposed on those who had wittingly violated any rules of the

games. The general appearance of the treasure houses with the line of statues below it, and also the Doric temple to the Mother of the Gods (Metroon) is seen in the official German restoration (Fig. 35). The Council House, where, according to Pausanias, the competitors took an oath to observe the rules of the contests, is probably to be identified with a square building lying to the south, outside the Altis wall. This was flanked by two large wings ending in apses. Pausanias mentions "an image of Victory which stands on a pillar. It is the work of Pæonios of Mende, and is made from spoils taken from the enemy." This statue was found at Olympia in 1875, east of the temple of Zeus. The statue represents Victory flying, with her drapery floating behind her and a bird beneath her. It stood originally upon a lofty triangular pedestal which bears the inscription :

"The Messenians and Naupaktians dedicated the statue to Zeus of Olympia, a tenth of the spoils of war.

"Pæonios of Mende made it, and was further victorious in making the *akroteria* for the temple."

The Victory is beautifully free in style, and can hardly be earlier than 425 B.C. Hence the probabilities are that it was dedicated by the

Messenians in consequence of their victory at Pylos in that year over the Spartans. Many of the inscribed bases of other statues mentioned by Pausanias have been found in position. One of the most interesting was beneath the statue of the famous rhetorician Gorgias of Leontini, and runs as follows :

> "To train the soul high virtue's prize to win
> No mortal man than Gorgias better knew ;
> His image thus Apollo's vale within,
> Emblem of piety, not wealth, we view."

Of the smaller objects discovered, special mention may be made of the numerous bronze figurines, many of them representing animals, which were found in the Pelopium, north of the temple of Zeus and beneath the altar of Zeus.

The stadion, where the actual contests took place, is situated outside the Altis at the north-east corner. It is only partially excavated, but seems originally to have measured some 230 by 32 yards. The spectators were accommodated on raised embankments, which may have contained as many as 45,000. The starting-place and goal were marked by a strip of stone about eighteen inches wide, extending almost across the breadth of the stadium. The actual length of the course was about 208 yards.

We now leave the mainland and cross the Ægean to the little island of DELOS, which, though it occupies but an area of one and one-third square miles, played an astonishing part in Greek history. It was pre-eminently the home of the sun-god Apollo and of his sister Artemis, and their reputed birthplace. It was at an early date a common meeting ground for the Ionian Greeks, and under Athenian rule continued to be a place of the highest religious significance. From about 166 to 88 B.C. it attained under Roman supremacy great commercial importance.

The systematic excavation of the ruins of Delos by members of the French school at Athens dates from 1877, from which time operations have been carried out intermittently up to recent years. The result is that we have a tolerably clear picture of ancient Delos in the various periods of its history. The main centre of interest is found in the precinct of Apollo. Situated some two to three hundred yards from the sacred harbour, it was approached from the south by a processional road flanked by two porticoes. The one on the left was built, as an inscription which can still be read informs us, by King Philip V. of Macedon, probably about 200 B.C. It was in this portico that the merchants exposed their wares for sale. The

smaller portico on the right had behind it another larger one which accommodated the stalls of the money-changers. This portico, of rectangular form, enclosed an Ionic temple sacred to Aphrodite and Hermes. The processional road next entered the sacred precinct by an imposing gateway (*propylæa*) and became the "sacred" way. On the left lies a precinct of Artemis with the remains of two temples. On the right is the base of an archaic colossal statue of Apollo, belonging to the early part of the sixth century. An inscription on it reads, "I am carved from one and the same stone—both statue and base." The fragments of the statue which remain are curiously scattered. Two fragments of the body are in the precinct at Delos, a hand is in the neighbouring island of Mykonos, and part of a foot is in the British Museum. A later inscription records that the statue was an offering of the Naxians to Apollo. Beyond this point the sacred way took a sharp turn to the right, past a series of five treasuries (similar in character and purpose to those of Delphi and Olympia), and issued into the "sacred square" before the temple of Apollo. This structure, as excavated by the French, belongs to the early fourth century B.C. The temple (Doric, with six columns on the short and thirteen on the long side) contained

a large part of the votive offerings, jewellery, cups and implements of all kinds, which are mentioned in the numerous stone records discovered in Delos. The sacred square was occupied by two other smaller temples, probably sacred to Leto and Aphrodite, as well as by the temple of Apollo. There are scanty remains of sculptured groups from the gables of Apollo's temple, representing respectively the carrying off of Oreithuia by Boreas (the north wind) and of Kephalos (Milton's "Attic boy") by Eos (the Dawn). At the eastern end of the temple are the remains of a long and narrow building called "the sanctuary of the bulls," from the presence of two Doric half-columns surmounted by figures of kneeling bulls. In the northern part of this building was situated the κεράτινος βωμός, the altar of Apollo decorated with rams' horns. This sanctuary of the bulls was the centre of the Delian religious festivals. Hard by it was the south-eastern entrance into the sacred precinct.

The district to the north of the precinct, though largely a workmen's quarter, was also a business centre. Here was the large market-place of the "Italians," those Roman traders who were so prominent in Delos in the second and early part of the first century B.C. Here was the club-house of these Italian traders, who under the

protection of some patron deity, Poseidon, Apollo, or Hermes, banded themselves into guilds. Several dedicatory inscriptions, set up to Apollo or other deities by these societies, have been discovered in the neighbourhood of the market-place. Merchants of other nationalities, notably the Syrian merchants of Berytus, also had a club named after their patron deity, Poseidon. Another large building in this region is supposed to have served for the accommodation of the slaves in which Delos had so large a traffic under Roman sway. Beyond the market-place of the Italians lies the sacred lake, by the shores of which Leto is fabled to have given birth to Apollo and Artemis. On its western bank stands a row of five colossal lions of archaic style, originally eight in number. One is now among the sculptured lions which stand before the gate of the arsenal at Venice.

The district to the south of the sacred precinct was mainly a middle-class quarter stretching away to the theatre. From the excavations in this region we get a fairly exact idea of the appearance of a Delian street and the more modest class of house. A typical house, called from a large mosaic, representing Dionysos on a tiger, "the house of Dionysos," has eight rooms opening off a court-yard. The wall decoration is in the

form of coloured panels imitating marble slabs, similar in style to the wall decoration of the "first" period at Pompeii, though of earlier date. The water-supply was obtained from a well placed in the court-yard of each house. The theatre itself has only its lower seats preserved; the stage wall, however, with its columns is in good condition. East of the theatre are the remains of sanctuaries dedicated to foreign deities, viz. to Serapis, Isis, and the Syrian deities—dating from the end of the second century B.C. There is also a sanctuary of the Kabeiri, the curious subterranean deities mentioned above (p. 75) in connection with Thebes, dedicated in 101 B.C. North-west of the sacred precinct are the scanty remains of warehouses which bordered on the commercial harbour. In this region a large rectangular building has recently been excavated. Its roof was supported on five rows of nine columns, but the central part appears to have been raised above two side-wings. It probably dates from the third century B.C., and was modelled on Egyptian buildings of a similar type. Its position would render it a commodious meeting-place in which traders could discuss their business.

CHAPTER VII

SOME ISOLATED DISCOVERIES

In this concluding chapter a brief account will be given of certain isolated discoveries which could not conveniently be incorporated in any of the foregoing chapters, but are nevertheless of considerable archæological importance.

The first is a recent discovery made in 1911 in the island of Corfu, the ancient Corcyra, near the Greek cemetery close to the town of Corfu. The remains of an archaic Greek temple were here found, belonging to the sixth century B.C., and among them considerable portions of a sculptured gable relief in soft stone, eight out of eleven slabs being preserved. In the centre is a large figure of a Gorgon in the typical archaic running attitude, with a girdle of two snakes; on her left is a nude youth, perhaps Chrysaor, and on her right the winged horse Pegasos. Next on each side is a large panther, facing inwards. At the angle of the pediment on the left is a fallen warrior, but his conqueror on

the next slab is lost. The remaining slab on the left shows an altar and a seated goddess. On the right, next the panther, is a figure of Zeus hurling a thunderbolt at a giant. The figures of the Gorgon and the panther are on a very large scale compared with that of the other figures, which were clearly intended to be quite subsidiary. The lack of connection in the subjects represented is characteristic of the early pedimental group as compared with the later groups of the fifth century.

In Lycia at Giölbaschi (the ancient TRYSA) there stands a remarkable sepulchral monument, a little inland from the southern coast. It was discovered as far back as 1841, but a thorough exploration of it was not made till 1881–2, by Austrian archæologists. The monument, which probably belonged to a Greek of high distinction living in the latter part of the fifth century B.C., stands within a large enclosure wall, and was entered through an elaborate gateway, or Propylæum, where the deceased was represented in relief in a four-horse chariot. The precinct walls were decorated with reliefs depicting subjects connected with the Trojan War and the capture of Thebes, showing the slaying of the suitors by Odysseus and Telemachos, scenes of combat at Troy, and the disembarkation of the Greeks. They are

carved in soft stone, much helped out by the aid of colour, so much so that it seems that the designs reflect the influence of the great painter Polygnotos. The reliefs have been removed to Vienna.

Another most remarkable discovery was one made in 1886 at SIDON on the Phœnician coast. A series of sarcophagi were found in seven subterranean chambers which opened out of a vestibule approached by a shaft thirty-three feet in depth. In the first chamber were three sarcophagi: a magnificently decorated one, surrounded by figures of mourning women in relief (Fig. 36), and hence generally known as the sarcophagus of *Les Pleureuses;* a plain marble sarcophagus, and a third in Egyptian style in black stone placed underneath the first. The two first sarcophagi had been broken open and robbed of their contents. In the second chamber was a sarcophagus with a cover in the form of a human figure. The third chamber, which was the largest of all, contained four sarcophagi, three of which were plain. The fourth was the famous "Alexander" sarcophagus, decorated with a magnificent series of reliefs, showing considerable remains of painting. The fourth chamber contained two sarcophagi, one perfectly plain, the other of the "Lycian" house type. These two

sarcophagi had also been robbed. In a niche off the fifth chamber was a plain stone sarcophagus. The sixth chamber contained four sarcophagi in white marble, one covered with sculptured reliefs. The seventh contained two: one with a lid in human form, the other plain, both of white marble.

The more important of these sarcophagi merit a more detailed description. The sarcophagus of the mourners (Fig. 36) has on each of its long sides six women and on each of its short sides a single draped woman standing or seated before a projecting ledge between Ionic columns. The base below these figures is covered with a frieze representing Orientals hunting wild animals. The cover has ends of gable form with a seated sphinx in each, and a parapet a foot high with a design of a procession of funeral cars. The most imposing of all, the "Alexander" sarcophagus, has an elaborate cover, with a lion couchant at each corner and heads of women and goats at the edges. The sculptures on the long sides represent respectively a combat between Greeks and Persians and a hunting party of Greeks and Persians combined, among whom is Alexander. The sculptures on the short sides are a continuation of these scenes, hunting and combat respectively. In the gables are scenes showing

Alexander fighting a mounted Persian and the slaying of a Greek by Greeks.

Speculation has naturally been rife as to the persons buried in this remarkable necropolis, and more particularly as to the person for whom the great Alexander sarcophagus was destined. In the first place there is an extraordinary mixture of styles in the sarcophagi: Egyptian and Phœnician examples, with "anthropoid" covers, ranging in date from the sixth to the fourth century B.C., occurring side by side with Greek sarcophagi of temple form of the fifth and fourth centuries, together with a Lycian sarcophagus of about 400 B.C. In the next, it is fairly clear that the sarcophagi were in several instances "second-hand." As far as can be seen, the only hypothesis which covers these facts is that the necropolis belonged to a family (royal or otherwise) with whom it was a tradition to bury their dead in sarcophagi of a striking character, drawn from all quarters of the ancient world. The Alexander sarcophagus may have been destined for Alexander himself or for one of his generals in the first instance.

The account of these miscellaneous finds may be concluded by a brief description of two remarkable discoveries made by sponge-fishers. In 1900 a bronze head was dredged up off the

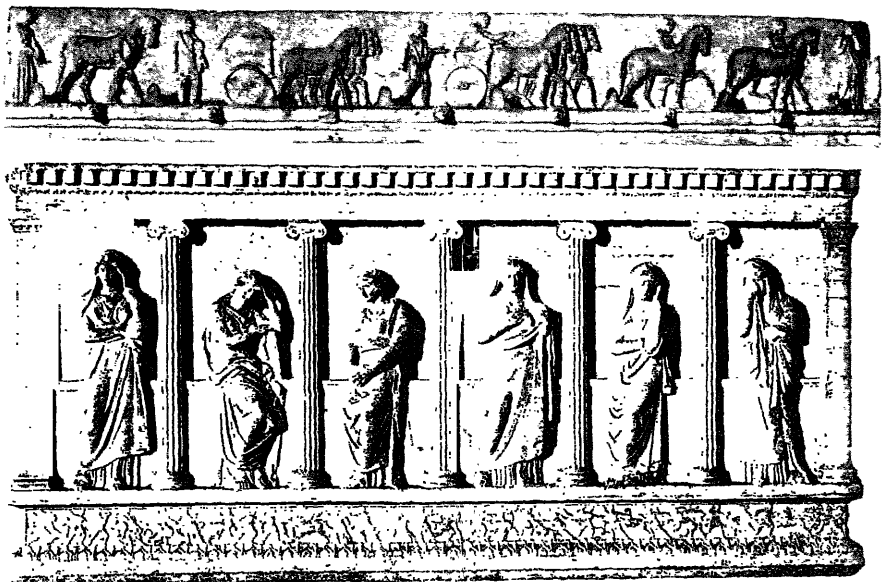


FIG. 36.—SIDON. SARCOPHAGUS OF THE MOURNERS

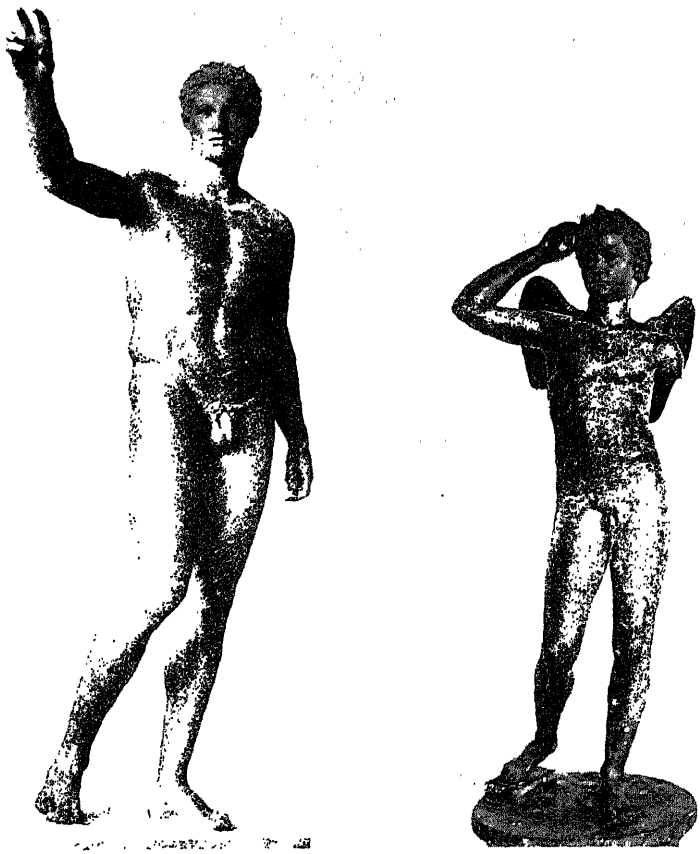


FIG. 37 (LEFT).—BRONZE STATUE OF A YOUNG MAN FROM THE ANTIKYTHERA FIND

FIG. 38 (RIGHT).—BRONZE STATUE OF EROS, RECOVERED FROM THE SEA NEAR MAHDIA, TUNIS

northern coast of the island of Antikythera, or Cerigotto, close to the ancient Kythera, the large island lying off the southernmost coast of Greece. This proved to belong to the cargo of a boat which had been wrecked in ancient times in the channel between the two islands. Between November 1900 and September 1901 the work of recovering other objects belonging to this find was continued. The most important of the finds was the fine bronze portrait statue of a young man (Fig. 37), an athlete standing to the front. The attitude of the right arm is remarkable. It is raised and extended forwards, and the hand, which has lightly grasped some circular object, is open. Various conjectures have been made in explanation of the attitude, but none is quite convincing. Perhaps the least unlikely is that the athlete is holding up a prize of victory. Another, which deserves mention, is that the figure represents Paris holding out the apple as the reward of victory to Aphrodite. The statue, which is over six feet in height, accords in the slenderness of its proportions and the smallness of its head with the characteristics of the Lysippan school of sculptors. The eyes have been inlaid with some substance, probably glass paste, now lost. Among the other objects from this find is a bronze portrait head of a

bearded man in middle life, with the eyes again sunk for inlaying. There are also three small bronze statuettes of young athletes and numerous remains of marble statuettes practically ruined by the action of the salt water. The artistic character of the objects from this find point to a date in the third century B.C. as the time when the ship carrying them was wrecked. The bronze statue illustrated is clearly in the style of Lysippos.

In June 1907 the crew of a Greek sponge-fishing vessel discovered a mass of wreckage lying to the north of the Mahdia lighthouse on the east coast of Tunis. The wreck proved to be that of a vessel about 100 by 25 feet, laden with a most miscellaneous cargo. This included some sixty columns of grey-veined white marble, with Ionic or composite capitals, bas-reliefs, torsos of marble statues, fragments of Greek inscriptions relating mainly to Athenians of the fourth century B.C., bronze statues, numerous bronze utensils such as lamps, lampstands, or seats, and various bronze *appliqués* in the form of busts or masks. Some of the bronze statues are of outstanding importance. A statue of Eros, about four and a half feet high, represents the youthful god standing and raising his right hand to his head, on which is a crown. The figure,

though not remarkable for its expressiveness, undoubtedly belongs to the Praxitelean school (Fig. 38). A bronze herm of Dionysos is three and a quarter feet high. It is archaic in style, with the hair arranged in a triple row of curls over the forehead and entwined with a fillet. On one of the projecting tenons of the shoulders is the important inscription :

ΒΟΗΘΟΣ
ΚΑΛΧΗ
ΔΟΝΙΟΣ
ΕΠΟΙΕΙ

"Boëthos of Kalchedon made me."

This is the artist Boëthos mentioned on p. 56 as having his name inscribed on the base of a statuette found at Lindos in Rhodes. The evidence there given pointed to Boëthos having worked in the second century B.C., and this, coupled with the presence of a bronze lamp of a form commonly assigned to the end of the second or the beginning of the first century B.C., affords a *terminus post quem* for the date of the find. The presence of the columns of Hymettian marble and the Attic inscriptions make it probable that the cargo was being carried off from Athens, and as we know that Sulla pillaged Athens in 86 B.C., it is by no means unlikely that this wrecked ship was one of those conveying his spoils to Rome.

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Delphi

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KERAMOPOULOS (A. D.). *Guide de Delphes.* 1909.

Olympia

In addition to the works above mentioned, reference may be made to an article on the Olympian Treasuries by L. Dyer, in Journal of Hellenic Studies, 1905, pp. 294 ff.; 1906, pp. 46 ff.

Delos

The official publication of the École française d'Athènes, entitled *Délos*, is at present only partially issued.

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Corfu Discovery

Journal of Hellenic Studies, XXXI., pp. 296 f.

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BENNDORF (O.) and NIEMANN (G.). *Das Heroon von Gjölbaschi-Trysa.* 1890.

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HAMDY BEY (O.) and REINACH (TH.). *Une Nécropole royale à Sidon.* 2 vols. 1892–1896.

Antikythera Find

Ἐφημερὶς Ἀρχαιολογική, 1902, pp. 145 ff.

Journal of Hellenic Studies, XXIII., pp. 217 ff.

Mahdia Find

Monuments Piot, XVII, XVIII. Cf. Académie des Inscriptions, 1911, pp. 556 ff.; 1913, pp. 469 ff.

LIST OF THE MORE IMPORTANT EXCAVATIONS, ETC., CARRIED OUT SINCE 1870

(IN CHRONOLOGICAL ORDER)

NORTHERN GREECE

DATE	PLACE
1871–91	ATHENS—DIPYLON.
1873–4	TANAGRA.
1875–6	DODONA.
1880–6	ORCHOMENOS.
1882–7	ELEUSIS.
1884 1886–7	OROPOS.
1884–91	ATHENS—ACROPOLIS.
1885–6	PTOÏON.
1887–8	KABEIREION.
1892–7	ATHENS—PNYX.
1892–1903	DELPHI.
1896–7	ATHENS—GROTTO OF PAN.
1897–1905	THERMOS.
1899	MEGARA.
1901	ÆGINA.
1907–8	RHITSONA.

PELOPONNESOS

1874–6	MYCENÆ.
1875–81	OLYMPIA.

DATE	PLACE	
1880 1888–9	TEGEA.	
1881–1903	EPIDAUROS.	
1884	TIRYNS.	
1887–8	MANTINEA.	
1889–90	LYKOSURA.	
1889	VAPHIO.	
1890–1	MEGALOPOLIS.	
1892–5	ARGOS (HERÆUM).	
1902–4	ARGOS (MYCENÆAN REMAINS).	
1896–	CORINTH.	
1906–9	SPARTA.	
	ISLANDS	
1877–	DELOS.	
1896–1901	THERA.	
1896–9 1910–1	PHYLÁKOPI (MELOS).	
1899	DICTÆAN CAVE	CRETE.
1900–5	KNOSSOS	
1902–5	PALÆKASTRO	
1901–4	GOURNIA	
1907–8	MOKHLOS AND PSEIRA	
1900	ANTIKYTHERA.	
1902–4	KOS.	
1902–4	LINDOS (RHODES).	
1902	SAMOS (HERÆUM).	
	ASIA MINOR	
1869–74	EPHESUS (J. T. WOOD).	
1896–1907	EPHESUS (Austrian Excavations).	
1904	EPHESUS (British Museum Excavations).	

DATE	PLACE
1871, 1878, 1890	TROY (SCHLIEMANN).
1893–4	TROY (DOERPFELD).
1878–86, 1900–8	PERGAMON.
1880–2	MYRINA.
1881–2	GIÖLBASCHI-TRYSA.
1890, 1891–3	MAGNESIA AD MÆANDRUM.
1895–6	DIDYMÆUM.
1895–9	PRIENE.
1899–1907	MILETUS.
1910–4	SARDES.

CYPRUS

1872–8	Excavations of Tombs by L. P. and A. P. DI CESNOLA.
1888	PAPHOS (Cyprus Exploration Fund).
1894–6	AMATHUS, CURIUM, ENKOMI (British Museum).

SYRIA AND EGYPT

1886	SIDON (Discovery of Sarcophagi).
1884–6, 1899, 1903	NAUKRATIS.
1888	DAPHNÆ.

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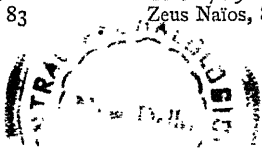
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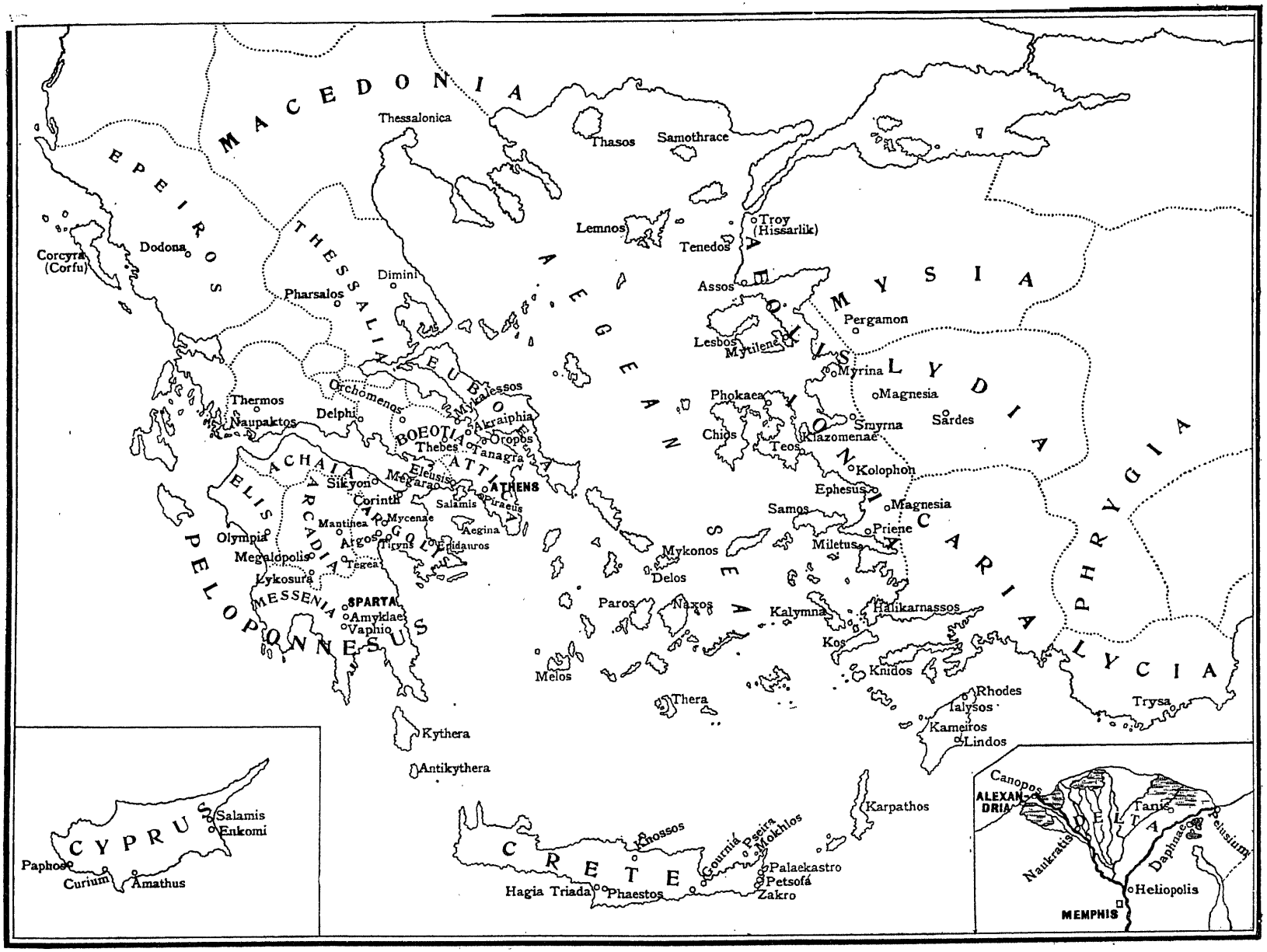
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